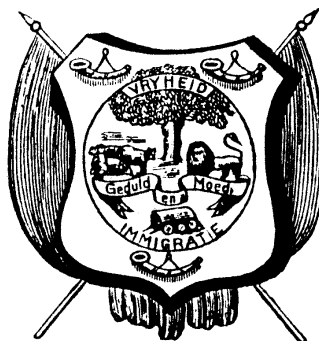


ORANGE FREE STATE PHILATELY

Volume 1, Postage Stamps

The Republic and the Occupation

1854-1903



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Co-Published by:

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PREFACE

The purpose of this 2-volume handbook is to portray the generally known state of knowledge of the Orange Free State philately as of 2000, based primarily on the published information but supplemented by unpublished information and the collections of the authors. Volume 1 covers the postage stamps of the independent Orange Free State and postage overprints of the British occupation. Volume 2 covers the revenue and telegraph stamps as well as military franks, postal cards and postal orders.

We would like to thank the Philatelic Society for Greater Southern Africa for their efforts in co-publishing this book. Their adherence to the normal rule that encourage completeness of coverage instead of limiting the acceptable material to that which had been published in their own Journal is much appreciated. They were also willing to discuss any issues that came up in a professional manner. They did not even demand total ownership of the work, such as the right to make arbitrary changes to the content, the right to change authorship or the right to deny the authors any further use of the work.

The encouragement and guidance of the PSGSA Publication Committee under Peter Thy was of great help, as well as their work on proofing, critiquing, publishing and distributing the work. Also a big vote of thanks is owed to Kurt Schau, Joe Ross, Jack Harwood, Wayne Menuz and others for peer review, critiquing, proofreading and suggesting improvements.

This book, as with all scholarly works, could not have come about if collectors everywhere did not publish their discoveries and findings for the edification of all. Material held tightly and unpublished does not advance the state of knowledge and is, of course, not reflected in this book. Thanks are due to all those who have published information pertaining to this field and to those philatelic societies that encourage and enable this sharing.

*For out of the old fieldes, as men saithe,
Cometh al this new corne fro yere to yere;
And out of old bookes, in good faithe,
Cometh al this new science that men lere.*

Geoffrey Chaucer, *The Assembly of Fowles*.

Every effort has been made to comply with copyright law. Information, discoveries, etc. are of course not covered by copyright, and fall into the public domain, notwithstanding the unjustified belief in some quarters that information is the property of the first journal that publishes it. Credit is given in the footnotes to specific significant items to indicate the source of the information and to facilitate further study. Primary sources have been preferred, as is usual. Abbreviations for cited publications are given in Appendix A. The illustrations of overprint varieties are original drawings or enhanced scans and are generally twice life size. The color

reproductions are generally a little duller appearing than the originals, whose actual colors varied quite a bit.

To avoid confusion, as far as possible we have tried to keep the various notations currently in common use, such as variety nomenclature and numbering of settings, even when the old nomenclature is actually somewhat misleading. In general, the notations are consistent with the Buckley and Marriott usage. Often, however, change has been unavoidable.

All publications have a certain style, depending upon the authors. Surely there are those who will think this should have been written in another style and by other authors, and we look forward to the publication of their undoubtedly far superior books in their preferred style.

In spite of all the help, errors and typos are certainly present. All opinions, errors, omissions are strictly the responsibility of the authors. Notification of errata would be appreciated so that later printings can be improved.

Introduction

The stamps of the Oranje Vry Staat/Orange Free State are an interesting subject for a philatelist for a number of reasons. First, it is a dead country, so it has a defined range. Second, even the most rare varieties are not as expensive as in other countries. Third, the country pursued a very conservative issuance policy. Fourth, the extensive range of overprints, all of postal necessity, provides an almost endless series of opportunities for study. Fifth, even though the country has been dead for almost a century, there are still large areas needing work and new discoveries yet to be made.

The last handbook covering this subject is now some 30 years out of date, and much new information has been discovered in that time.

In the past, there have been many allegations of items being forgeries or created by malfeasance of the Bloemfontein government printers. This seemed to have been a rather general hysteria at the turn of the century, as the same wild stories swirled around the overprints of the French Colonies. Many of these stories have been repeated uncritically since that time, but deserve closer attention.

Forgeries are actually quite rare and are generally crude and not dangerous. They will be discussed in detail in the following pages. Many of the accused items have since been shown to be legitimate.

The accusations of malfeasance are another matter. They arose to explain items that appeared to be legitimate, but did not fit the understanding at the time of the conditions the printers worked under or, indeed, the actual printing procedure, schedule, dates or other important details. Studies have since shown that most of the suspected cases of malfeasance are actually perfectly genuine items. Certain of the allegations have not been absolutely refuted, but none of them are based on any factual evidence. Buckley and Marriott in their handbook unfortunately uncritically accepted many of these fantasies as reality.

The printers Borckenhagen and Curling did not work under the conditions that obtained in, say, London at De La Rue, which was the stamp printer with which most collectors of O.V.S. material were most familiar. A glance at the leading illustration, an 1868 London Newspaper view of Bloemfontein around the time of the first overprints, is informative. Bloemfontein may have been a 'national capital', but in reality it was a tiny hamlet isolated in the middle of a vast, barely populated plain, with wild beasts still roaming within the town limits. A later view, taken some 50 years later and after the British occupation, show it is still a very small town which had a normal population of only some 3,000 whites. The printers were not security printers such as de la Rue, but rather small town job printers with limited skills and equipment.

Another major and not broadly understood difference was the attitude to 'printer's waste'. In Europe at the time, 'printer's waste' was just that, and each job was planned with an allowance for sheets that would be scrapped. A 1943 textbook provides a guide of 10% waste

for a 1-colour job of 250 sheets and 5% for a 1,000-sheet job. The 1902 Orange River Colony stamp-overprinting contract in Cape Town had a 3.8% waste allowance for a multi thousand-sheet job. The authorities in Bloemfontein, however, had a totally different attitude. They gave zero allowance for scrap, and insisted that each and every stamp given to the printer be returned. They also insisted that each of these stamps be clearly and distinctly marked with the new lower value so that none could be used to cheat the post office. As a result, misprints that would have been scrapped in Europe were printed again in various ways, yielding doubles, inverts, etc. All were then sold over the post office counter.

The possibility of printer malfeasance during the first few months of the British occupation of Bloemfontein was further limited. The small town was occupied by 40,000 British troops and was under martial law. The printer, Curling, was under the direct control of British Intelligence. Foolhardy would have been a man to risk his freedom, his business and his family for a few shillings, or as one story would have it, the smile of a lady.

Thus, in this work, we have not indulged in any fanciful ‘explanations’ of mysteries by calling them ‘surreptitious work’ of the government printers.

Basically, until the mid-Twentieth Century, no one had a decent understanding of the complexity and interrelationship of the overprintings of the postage stamps, telegraph stamps and revenue stamps. All of these were overprinted in an order that made sense to the military, although it was a printer’s nightmare. This was elucidated by Laurence and then further by Buckley and Marriott. Some further development will be found in these volumes.

A few notes on the illustrations are in order. Most of the stamp/overprint illustrations are given in twice life size for clarity. Some are actual scans, and others are tracings or drawings from actual scans, as seemed best. Most of the actual overprints show dirty type. The tracings are generally adjusted to show an outline somewhere between the true outline of the type and that of the actual dirty print, which varies considerably from stamp to stamp. Even if an illustration of the variety is shown in the text, it will be included in the general variety page for convenience of collectors.

Keyed setting diagrams are used throughout. Although used earlier in other areas, the first application to O.V.S. philately was by the American Geldhof in his APS publication “Stamps of the Orange Free State” in 1938. This was taken up by Buckley and Marriott, who switched to using letters as the catalogs did. This has the advantage of conserving space in the diagrams, as it gives 52 single character keys instead of 9 or 10.

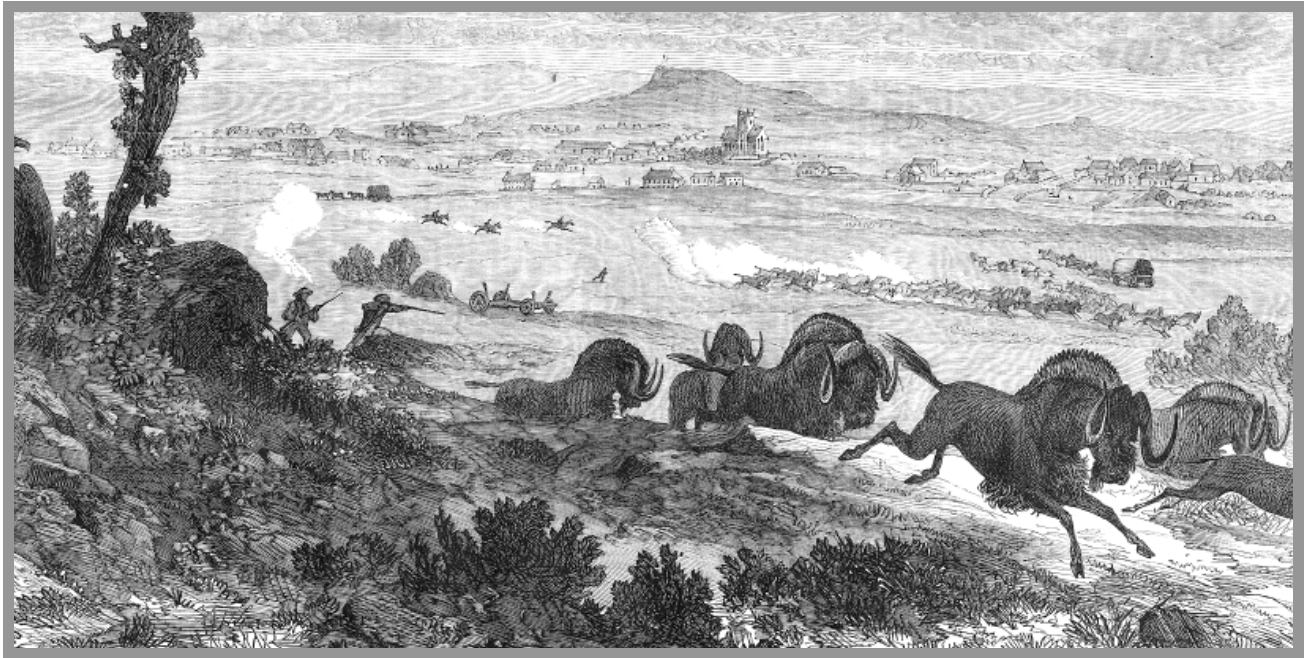
An Appendix has a discussion of the printing methods and terms used by De La Rue, who were surface printers, and by Borckenhagen and Curling who used normal typeset printing. It is hoped that this may aid understanding of some of the complexities and behavior.

Orange Free State Philately

Volume 1

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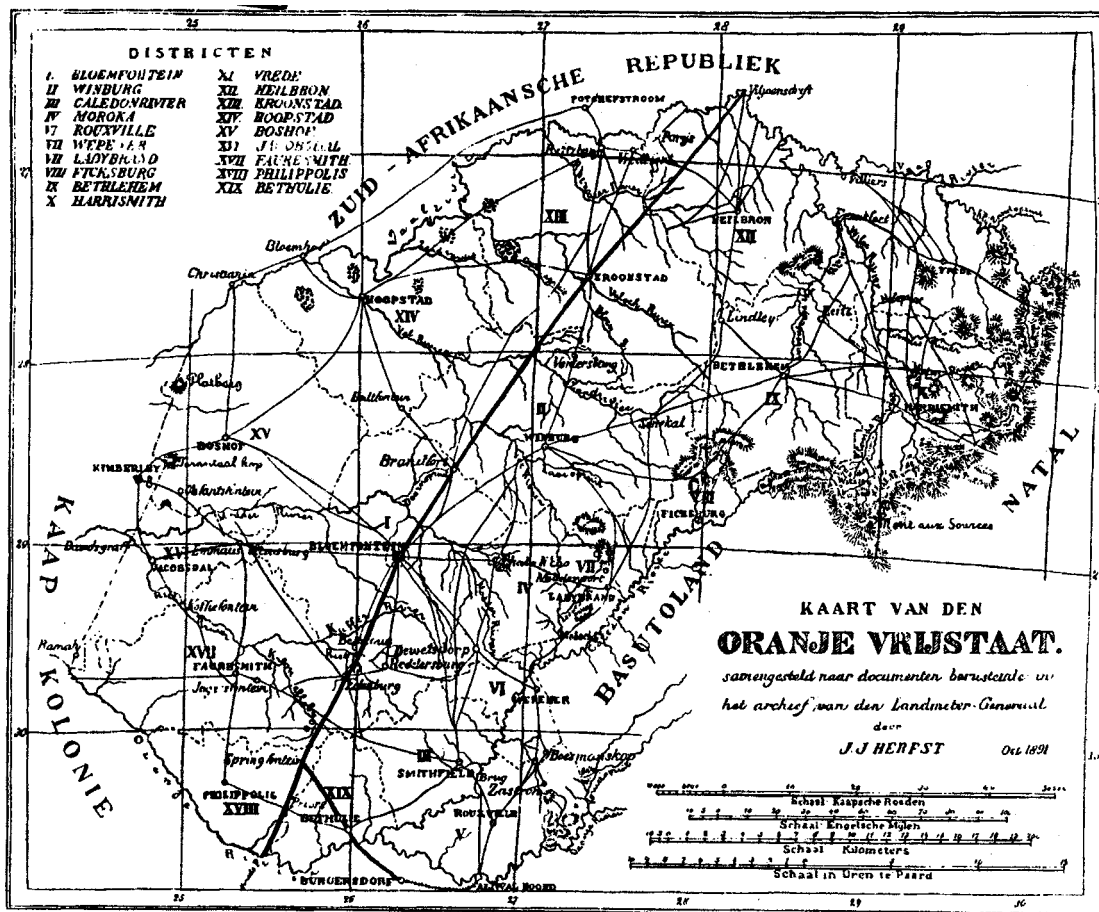
The Illustrated London News, Nov. 14, 1868

Bloemfontein in 1868

A Hamlet in the Endless Veldt

Chapter 1, The Orange Free State and Its Stamps

The Orange Free State, Oranje Vrij Staat in Dutch, lies in the center of South Africa. It is bounded on the west and south by the Orange River, on the north by the Vaal River, on the east and southeast by the Drakensberg Mountains. On the west, it originally ran to the junction of the Vaal and Orange Rivers. However, when diamonds were discovered at what became Kimberley, the British quickly seized the western diamond-containing corner of the O.V.S. (dotted line at left on map).



The map was compiled in 1891 from documents in the Archives of the Surveyor-General. The bottom scale is interesting as it is calibrated in 'hours on horseback.' The land is a high plateau, averaging about 4,000 feet above sea level and is some 50,000 square miles in extent, at the extremes 400 miles by 200 miles. While there are some mountains in the east and some hills in the south, most of the country is highveld, a rolling prairie with isolated rocky hills or kopjes. It is basically treeless, except in the mountains and along the course of

the rivers and springs. The land is generally quite dry, best for cattle and sheep, but with good agricultural land in the east.

In 1652, the Dutch East India Company established the first European settlement in Southern Africa at Cape Town. Its purpose was to be a re-supply station for Company ships on their way to and from the East Indies. The settlers were mainly Dutch, with a large addition of French Huguenots fleeing religious persecution. The history until 1814 was unsettled, with control of the Cape changing hands with the fluctuations of the wars in Europe. There was a basic tension between whatever European power controlled the Cape and the burghers, the free farmers. The controlling European power wished to keep costs down and get cheap food for their ships. The burghers however desired freedom and the ability to sell their produce as they wished. So the burghers would repeatedly pull up stakes and move out of range of the power in Cape Town. Then the Cape authorities would extend their claim to include these trekkers. This cycle kept on repeating

In Peace of Paris in 1814, the control of the Cape was finally turned over to the British. Not consulted were the burghers, who began to move north, culminating with the Great Trek of 1834-6, when a large group of the Dutch moved completely away from the British to establish their own Republics in the North. The trekkers found the area between the Orange and Vaal Rivers attractive and practically uninhabited.

In 1842, these Boers, as the burghers came to be called, formed a republic, which had an elected assembly, the Volksraad, and a President chosen by popular vote. The white population grew to some 7,000 to 8,000 by mid 1840.

In 1847 the then Cape governor Sir Henry Smith decided he would like to take over the Orange Free state and agreed with Boer Commandant Andries Pretorius that if 80% of the residents agreed, it would become British. While Pretorius was carrying out the survey, Smith went ahead on 3 February 1848 and declared the territory British. He then sent a Captain Warden to be master of the area, with headquarters at Bloemfontein.¹ In June, Pretorius gathered a commando and sent Warden fleeing back to the Cape. Incensed, Smith put a £1,000 price on Pretorius' head and proceeded to raise an army. In August he invaded with an army of some 1,200 British Regulars and some 250 Griquas². Pretorius met him at a farm called Boomplaats with some 300 to 500 men, and after a short sharp fight the Boers were defeated. After a short pause to ceremoniously shoot to death their one Boer prisoner, the British proceeded to Bloemfontein to reinstall Warden to rule the country, now called 'The Orange River Sovereignty.' Thus ended the first independence of the Orange Free State.

¹ The Illustrated History of South Africa, 3rd Edition, Cape Town 1994, p140-143.

² Military History Society of South Africa, Vol. 10, No.5 p175ff, June 1997.

The British could never make a profit out of either this conquest or their concurrent claims to the Transvaal. After Warden's defeat at the hand of the Basotho at Viervoet in 1851, the British looked for a way out. In 1852 they recognized the independence of the Transvaal Boers. In the Bloemfontein Convention of the 23rd February 1854, the independence of the Orange Free State was recognized by Great Britain. *Inter alia*, the convention declared that no treaties existed or would be made between the British and any chief that would injure or prejudice the O.V.S.

The British retained certain financial advantages relating to customs duties and the O.V.S. agreed to trade almost exclusively with the British Empire, which incidentally later led to buying their stamps from the UK.

The first Volksraad of twenty-nine members met at Bloemfontein on 28 March 1854, and the Republic reassumed its former name of the Oranje Vrij Staat. On 10 April 1854, a new constitution was adopted, based on that of the United States of America. Importantly, it stated that any white male who had lived there for six months before that date (or 3 years after that date) would be deemed a citizen with full voting rights. The government had a directly elected President and Volksraad (legislature) and an appointive High Court. slavery was forbidden, and the rights of property, personal freedom and liberty of the press were guaranteed.

By 1890, the total state revenue was some £370,000, derived mainly from the 'erfpacht' or quitrent at 2 shillings per 100 morgen of each farm, customs duties of £100,000 (at 12%, less the 3% retained by the British) and real estate transfer tax of 4%. Education was a major cost, with 71 state-supported schools.

By 1870, the discovery of enormously rich diamond fields in the western part of the O.V.S. led the British ignore the Bloemfontein Treaty and take over the area. Eventually, the British gave the O.V.S. a nominal £90,000 compensation for its loss of the Kimberley riches.

In 1877, the British seized the neighboring Z.A.R. (Zuid Afrikaansche Republiek or Transvaal), but within a year its inhabitants had risen up and expelled the British forces. Mediation by O.V.S. President Brand led to the cessation of hostilities in March 1881, followed by the new Z.A.R. Convention of August 1881, where Britain promised to respect the independence of the Z.A.R.

By the not too accurate census of 1890 it was shown that the population of the O.V.S. had increased to about 77,716 whites and 129,787 blacks (Basutos and Barolongs), but it is unclear whether this number included the Griquas, the San or other free men of color. The total number of burghers between the ages of 18 and 60 years who were liable to be called out in time of war was 17,381. The rapid increase in the white population included a substantial influx of British settlers. This caused no real problems in the O.V.S., which apparently had no gold or other riches to attract attention. In the Z.A.R., however, the discovery of vast gold

fields led to a great influx of English and others. This English element in the Z.A.R. then demanded the franchise of a citizen, but without the normal obligations, such as learning the language of the country, swearing allegiance to it, or serving in its militia. In the Z.A.R. these non-naturalized whites (the “Uitlanders”) petitioned the British Government to force the Z.A.R. to accede to their demands. In the last days of 1895, with the collusion of Rhodes and some members of the UK government (including Colonial Secretary Chamberlain), there was organized an unsuccessful invasion of the Z.A.R. by Col. Jameson (a Rhodes man) which was intended to support an armed revolt in Johannesburg. This state of affairs led to the dispatch of large parts of the British Army to South Africa and the subsequent preemptive declaration of war by the Z.A.R. and the O.V.S. against Great Britain on 11th October 1899. This began what the English call the Boer War, the Afrikaners the Second War for Independence, and the rest of the world the Anglo-Boer War.

The O.V.S. itself was overwhelmed by the British Army. Bloemfontein was occupied on 13th March 1900 by 40,000 British troops out of the 450,000 troops the British sent into South Africa for the war. A protracted war of movement ensued for another two years, until the signing of the Peace of Vereeniging in May 1902. Oddly, from then on no demands for the vote were voiced by the English, who seemed pleased with the ensuing English military dictatorship. By the end of the war, the O.V.S. was in total ruin, with many villages and most of the farms destroyed, the livestock killed and the water wells poisoned. The surviving women and children were largely in internment camps and the men in POW camps far from home. Recovery was slow.

Now called ‘The Orange River Colony’, it remained under direct British rule until The Union of South Africa was formed in 1910, when it became a province under its old name of ‘Oranje Vry Staat’/‘Orange Free State’.

Coat of Arms/Flag

In 1854, President Brand asked King William III of the Netherlands to accord the O.V.S. a flag and coat of arms. The new President, Boshoff, and the new Volksraad adopted a great seal the next year. The circular design incorporated a “Liberty Tree” (perhaps a wild olive indigenous to the O.V.S.), with a lion to the right, three sheep to the left (later appearing to be cattle) and an ox wagon with disselboom below. A ribbon below was inscribed with the motto ‘Geduld en Moed’ (Patience and Courage) and with ‘Vryheid’ (Freedom) above. King William replied in 1855³ in a letter dated July 14, sending a flag and arms (Fig 1.1) consisting of a shield with 3 post horns (badges of his House of Orange) in blue with red baldrics on a silver ground with a wavy orange band across the center. The post horns were wildly inappropriate for the O.V.S., but were retained nevertheless. The Volksraad combined the

³ Harvey-Pirie, *The Springbok*, Issue 11, No. 3, pp 49ff, May/June 1963.

two by replacing the center band with the center of the great seal (Fig. 1.2). Also, the word 'Immigratie' (immigration) was added. Both figures 1.1 and 1.2 are drawings by a Mr. Lichtenstein taken from the Official Archives of the OFS province.⁴

In 1857, the Government Secretary, J.W. Spruyt, carved these arms in wood, which then hung in the Raadsaal until 'liberated' by Lord Roberts during the occupation of Bloemfontein. His daughter returned this carving in 1938. Over the course of years, a number of variations of the seal/coat of arms are seen. See Figs. 1.3 and 1.4. None of these had any oranges, which were introduced into the stamps by error by De La Rue. However, these last two examples both show the wagon having two shafts instead of the correct one, a disselboom. Fig. 1.3 has a most strange inscription in the ribbon, perhaps a corruption of the correct 'Geduld en Moed'. The animals on the left are variously described as sheep or cattle, but were originally sheep.

Postal Matters

The mail service was started without stamps, using cash payments (Illus. 1.1). On January 1, 1868 the first stamps were issued, using a form of the coat-of-arms. There were three values for domestic rates: 1d for newspapers, 6d for ½ ounce letters and 1/- for registration. External mail, especially to or through the Cape or the Transvaal required franking with stamps of those areas. Cape stamps especially were thus sold at O.V.S. post offices. Cape mail was delivered in the O.V.S. without additional stamps, but rather by a direct payment from the Cape government to the O.V.S. government, at least partly made in the form of Cape stamps.

By 1874, the O.V.S., the Cape, Natal and the Transvaal had agreed to treat each other's mail as internal, needing no additional franking for delivery within their areas. For a short time, overseas mail still required Cape or Natal stamps for the overseas portion of the postage.

Over the years, additional values to a total of eight, all of the same design, were issued to cover new rates and demands. Postcards were introduced in January 1884 and reply-paid cards in 1898

Adhesive handwritten revenue stamps appeared with the founding of the republic. A definitive embossed issue of fifteen values was issued starting in 1857, and a typographic series was issued in 1877. The revenue issues were often used for postal purposes,⁵ especially for registration, postage due and for heavy parcels such as diamonds. Also, in many towns,

⁴ The Springbok, loc cit.

⁵ Harvey-Pirie, loc cit.

the Landrost's clerk handled both mail and revenue items, and may not have been too careful which canceller or stamp was used.

Telegraph stamps were first issued in 1885, all as overprints of postage stamps, and are also well known with postal cancels. In fact, many of the smaller telegraph offices did not have a separate telegraph cancel. Special franks were issued for the mounted police (R.D.M.) and for the Military in the Anglo-Boer War (Commando Brief).

The definitives were all ordered from De La Rue, in accordance with the Bloemfontein Convention. Borckenhagen in Bloemfontein printed the provisionals until the Commando Brief issue, which, along with the VRI overprints, were printed by Curling in Bloemfontein.

The stamps of the Republic were of course not valid for use from the British occupied areas, but were recognized on mail addressed to British areas. On the other hand, they were valid in those portions of the Cape and Natal occupied by Republican forces. The latest Republican uses reported are on a cover dated June 5, 1900 from Bultfontein in the north-west to Green Point Camp, Cape Colony and a Republican reply paid card dated June 1900 from Harrismith to the UK via Vrede and Ermelo.

It appears that O.V.S. stamps without the V.R.I. overprint were at least occasionally acceptable on mail to POWs until sometime in June 1900.

Forgeries and Illicit Printing

The basic Republican stamps were subject to some forgeries, but fortunately all are quite crude and easily recognizable by their washed out appearance. The Republican and Occupation overprints have been the subject of some forgeries. Again, most are very crude, and not dangerous. The 4d on 6d Republican stamp can be quite worrisome, as there is only the one bit of type, the '4'. Note that no overprint forgeries have been found in blocks, and only one crude inverted double as a pair.

There have been many reports and speculations in the literature that there were actually a lot of forgeries of the overprints as well as a lot of 'illicit' activity on the part of the two Bloemfontein printers. However, most of these speculations have either been disproved and or have no demonstrated factual basis. This confusion arose from a lack of understanding of the mechanics of printing, the primitive conditions in Bloemfontein, the extraordinarily complex series of settings required for the V.R.I. work, and the fact that Bloemfontein authorities did not allow any printers waste.

References:

1. The Orange Free State Republic, Rand McNally & Co., Printers, Chicago 1893.
2. The Boer War, Thomas Packenham, Random House, NY, NY, 1979.
3. Illustrated History of South Africa, The Reader's Digest Association South Africa (Pty) Ltd., 1994.

Chapter 1 Illustrations

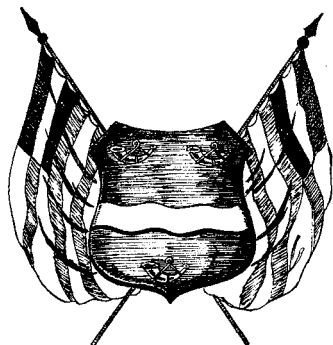


Fig. 1.1
Coat of Arms as submitted by
King William IV.

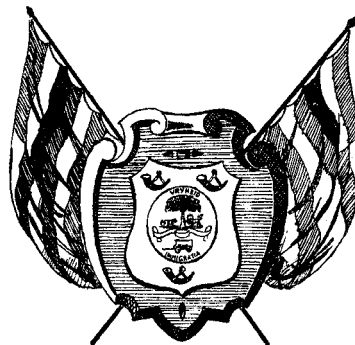


Fig. 1.2
Coat of Arms as adopted by
Volksraad, 1856



Fig. 1.3
Coat of Arms with Great Seal
Strange motto
'Gildos in Heid'

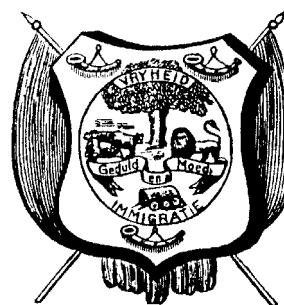
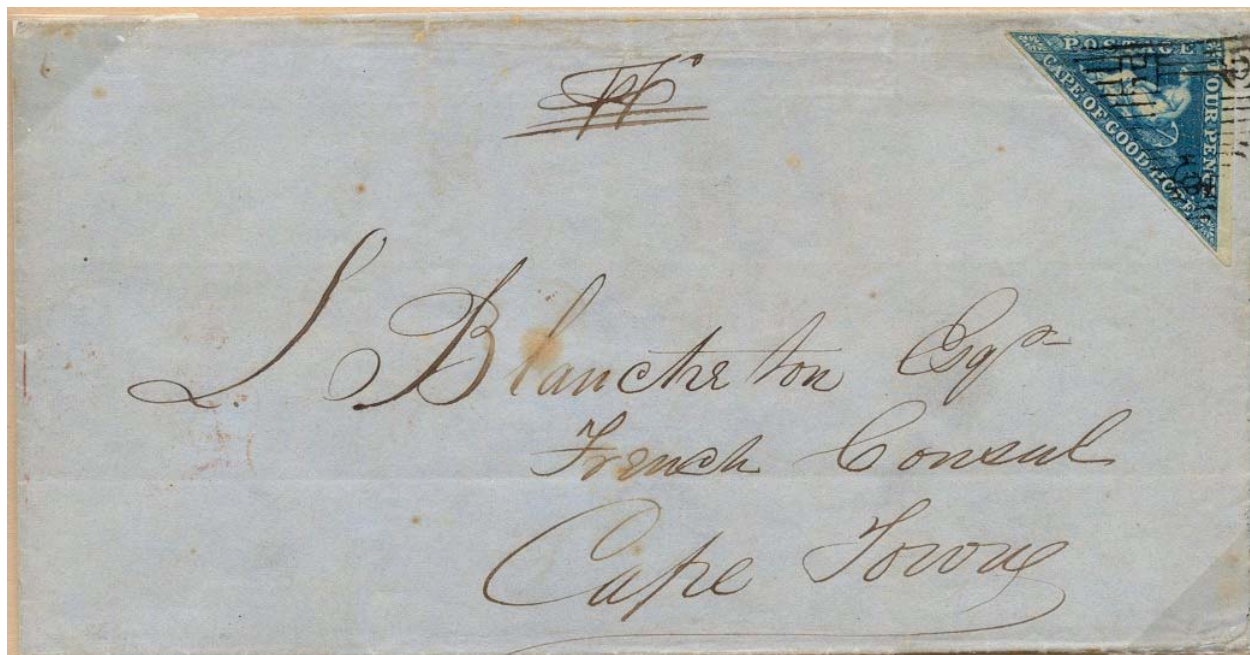


Fig. 1.4
Coat of Arms with Great Seal

Chapter 1 Illustrations



Illus. 1.1

Pre-stamp Mail

6d paid in O.V.S., plus 4d Cape of Good Hope for the Cape portion of the 10d rate.

Chapter 2, The Definitive Postage Stamps

The Origins of the Issue

On January 1st 1868, the first postage stamps were issued, using the common design illustrated here. They were printed typographically by T. De La Rue & Co. in London in the values of 1d, 6d and 1/-.¹

The National Postal Museum has the De La Rue archives that include a correspondence book containing some of the correspondence between De La Rue and the O.V.S.

The O.V.S. submitted three design sketches authorized by President Brand (Figs.2.1 to 2.3)² to De La Rue requesting a quotation for the manufacture of dies and printing plates and the supply of stamps. Each sketch had a large and also a 'stamp-sized' version, labeled Nos.1 and 1a for the 1/-, 2 and 2a for the 6d and 3 and 3a for the 1d. All were washed in the desired color, but the 1/- was the only one that had the drawing of the tree and post horns. The colors as named in Dutch and English by the artist were: 1d Rosé, 6d Karmozijn (Crimsin, *sic*) and 1/- Oranje (Orange).



De La Rue sent a quotation³ dated 8th. December 1865 to a Mr. James Searight of 7 East India Avenue, the O.V.S. London agent, covering the manufacture of a master die, three working dies and electrotypes for the 1d, 6d and 1/- values.

“In reply to your enquiry about postage stamps and Plates for the Orange State we have the honor to inform you that our charge would be as under:

For the original Master die	£65	
For three dies and plates of the duties Een Penny, Zes Pence & Een Shilling, each plate to contain 240 stamps. £90 per die	£270 £335	—

We should furnish stamps printed from the above plates at the rate of eleven pence per thousand including paper, printing, gumming and perforation.

We return the three sketches.”

De La Rue Essays

De La Rue prepared a small professional sketch (Fig. 2.4).¹ Guidelines and lettering (spelling Oranje with a g) were penciled in and the sketch completed with ink/watercolor (correcting the g to a j). Inside the inner frame, the background was washed in a lined yellow-orange. Close examination appears to show oranges. The De La Rue artist then prepared a

¹ Easton, The DE LA RUE History, London, 1958.

² Bartshe Collection, 2001.

³ Easton, The DE LA RUE History, p709.

Chapter 2 Illustrations

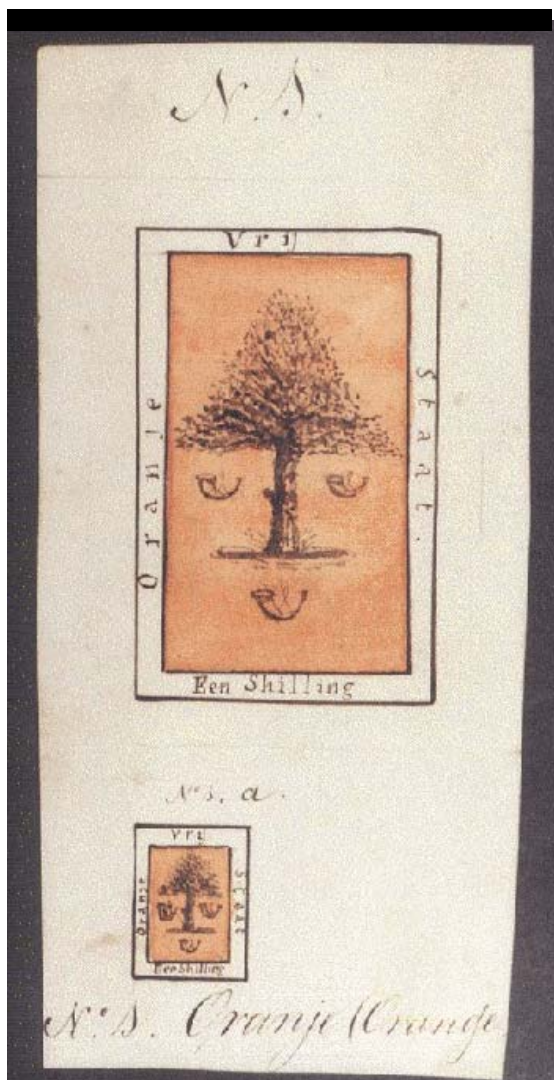


Fig. 2.1
1/- Brand Sketch, full size

Chapter 2 Illustrations

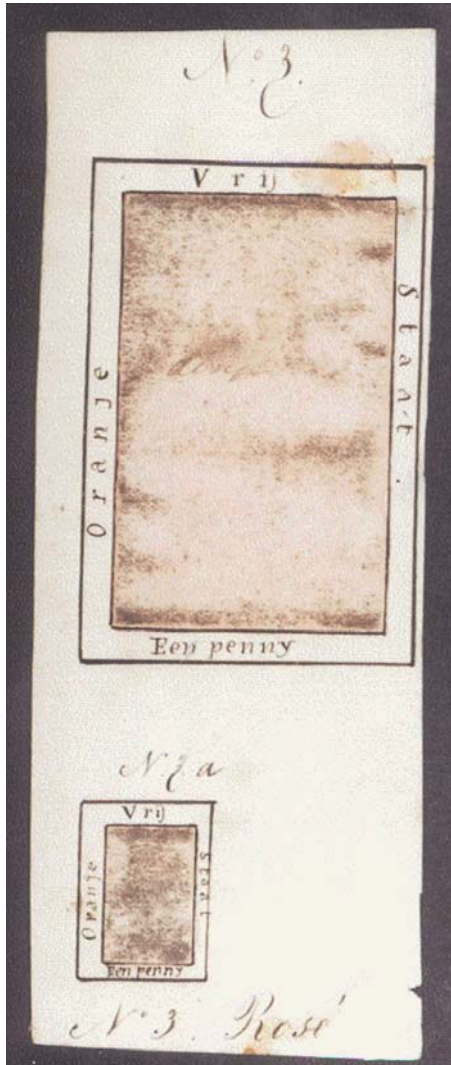


Fig. 2.2
1d Brand

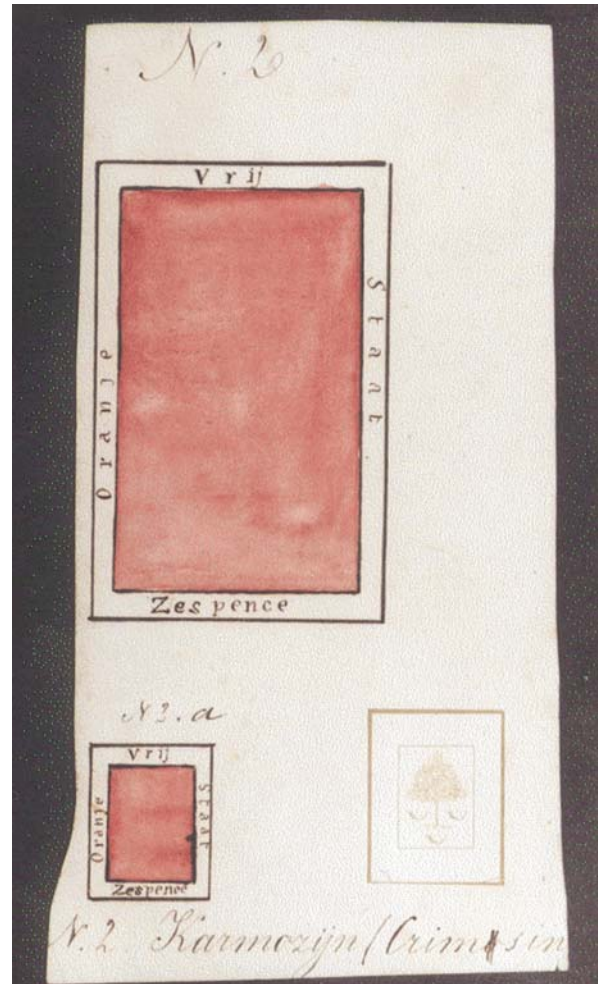


Fig. 2.3
6d Brand



Fig. 2.4
1st de la Rue Sketch
Seems to have oranges



Fig. 2.5 Large drawing for engraver, half size.
Clearly has oranges and rounded tree

large, detailed, black and white drawing (73 x 98 mm) with oranges and a rounded tree (Fig. 2.5). At some unknown time a stamp-sized photo was produced from this large drawing that is now somewhat deteriorated, having yellowed and lost detail¹. The engraver used one or both of these drawings to prepare the master die. At some later date, this stamp-sized photo was appended to the 6d Brand Essay. This addition of the oranges resulted from the printer (and even the O.V.S. agent) not knowing Dutch, where the word ‘oranje’ only refers to the color or the ruling House of Orange, not the fruit, which is ‘limoen’ in Dutch.

In the life of the republic, there were only the eight values issued with the the years and in the colors shown in Table 2.1. See also Plates 2.1 and 2.2.

Table 2.1 Definitive Postage Stamps					
	Original Color			New Color	
	Inscription	Year	Color	Year	New Color
½d	Half Penny	1883/4	Chestnut	1897	Yellow/orange
1d	Een Penny	1868	Brown	1894	Purple
2d	Twee Pence	1883/4	Mauve		
3d	Drie Pence	1883/4	Ultra		
4d	Vier Pence	1878	Blue		
6d	Zes Pence	1868	Carmine	1897	Blue
1/-	Een Shilling	1868	Orange	1897	Brown
5/-	Vyf Shill ^{gs}	1878	Green		

It will be noticed on the stamps that the written out values are somewhat peculiar. The number names are Dutch, but the value names are all spelled in the English manner. The phrase ‘half penny’ is not really proper grammatical Dutch, but it is the inscription on the English ½d coin. However, the coinage circulating in the O.V.S. was almost entirely English, so when De La Rue used the spelling as present on the coins, no questions were raised. In fact, the original ‘Brand’ sketches used the same mixture of languages.

DIES AND PRINTING PLATES

The plates were made in a typical De La Rue manner, but in its cheapest variant. The plates were copper electrotypes filled with a form of typemetal, but with no backing or plating². For further information on production, see Appendix B.

DIE PROOFS

The die proofs are normally on plain glazed white cardstock, 92 mmx60 mm, Fig 2.24a. Normally also stamped Before Hardening (BH), After Hardening (AH) or After

¹ Bartshe Collection, 2001.

² B&M, Part I, p24.

Striking (AS). The Master Die was made in the spring of 1867, but no proof has been reported. Some cut down proofs are known which seem to be of the duty dies before engraving the value.¹ The value tablets on these duty dies are fully raised.

A census of the Working Die Proofs² is shown in Table 2.2.

Table 2.2, Working Die Proofs, a Census

Value	Description/Inscription	Source	Date
1d	(1) Cut square 24x28 mm	ex Illman/Bartshe	
	(2) Glazed card	Allison	May 8, 1867
	(3) Sunken mica covered	ex Franklin/Bartshe	May 10, 1867
	(4) Sunken mica covered	ex Fenn	May 10, 1867
	(5) Sunken mica covered	ex Buckley	May 10, 1867
	(6) Glazed card	B & M	May 10, 1867
	(7) Glazed card "BEFORE HARDENING"	ex Franklin/Schau	May 10, 1867
6d	(1) Cut square	B & M	
	(2) Glazed card	ex Franklin/Etkin	April 27, 1867
	(3) Glazed card	Allison	April 28, 1867
	(4) Glazed card	ex Fenn/Bartshe	May 8, 1867
	(5) Glazed card	B & M	May 10, 1867
	(6) Sunken mica covered	ex Franklin/Bartshe	May 10, 1867
	(7) Glazed card "AFTER STRIKING"	ex Franklin/Schau	May 20, 1867
1sh	(1) Cut square	B & M	
	(2) Glazed card	B & M	May 10, 1867
	(3) Sunken mica covered	ex Franklin/Bartshe	May 10, 1867
	(4) Glazed card "AFTER HARDENING"	Allison	May 15, 1867
	(5) Glazed card "AFTER STRIKING"	ex Illman/Bartshe	May 20, 1867
4d	(1) Glazed card "BEFORE HARDENING"	ex Illman/Schau	Aug. 29, 1877
	(2) Glazed card "BEFORE HARDENING"	ex Fenn	Aug. 29, 1877
	(3) Glazed card "BEFORE HARDENING"	ex Christies 3/87	Aug. 29, 1877
	(4) Glazed card "BEFORE HARDENING"	ex Franklin/Bartshe	Aug. 29, 1877
	(5) Glazed card "BEFORE HARDENING"	Allison	Aug. 29, 1877
5sh	(1) Glazed card "BEFORE HARDENING"	ex Buckley/Schau	Aug. 29, 1877
	(2) Glazed card "BEFORE HARDENING"	ex Fenn/Bartshe	Aug. 29, 1877
	(3) Glazed card "BEFORE HARDENING"	ex Franklin/Allison	Aug. 29, 1877
	(4) Glazed card "AFTER HARDENING"	ex Buckley	Aug. 30, 1877
	(5) Glazed card "AFTER HARDENING"	ex Franklin/Etkin	Aug. 30, 1877
½d	(1) Cut square 21x24 mm	ex Buckley/Bartshe	
	(2) Glazed card (V) "BEFORE HARDENING"	ex Illman/Bartshe	Sep. 5, 1882
	(3) Glazed card (V) "BEFORE HARDENING"	ex Christies 3/87	Sep. 5, 1882
	(4) Glazed card (V) "BEFORE HARDENING"	ex Franklin/Schau	Sep. 5, 1882
	(5) Glazed card (V) "BEFORE HARDENING"	Allison	Sep. 5, 1882
	(6) Glazed card (V) "AFTER HARDENING"	Allison	Sep. 7, 1882
	(7) Glazed card (V) "BEFORE HARDENING"	ex Franklin/Etkin	Sep. 15, 1882
	(8) Glazed card (V) "AFTER STRIKING"/"RI"	ex Fenn/B & M	Sept 19, 1882
	(9) Glazed card "After Striking 3 leads"/"AS"	ex Franklin/Bartshe	Oct. 6, 1882
3d	(1) Glazed card (V) "BEFORE HARDENING"	ex Illman/Bartshe	Sep. 5, 1882
	(2) Glazed card (V) "BEFORE HARDENING"	ex Buckley	Sep. 5, 1882
	(3) Glazed card (V) "BEFORE HARDENING"	ex Christies 3/87	Sep. 5, 1882
	(4) Glazed card (V) "BEFORE HARDENING"	ex Franklin/Schau	Sep. 5, 1882
	(5) Glazed card (V) "AFTER HARDENING"	ex Franklin/Bartshe	Sep. 7, 1882
	(6) Glazed card (V) "AFTER HARDENING"	ex Buckley	Sep. 7, 1882
	(7) Glazed card (V) "AFTER HARDENING"	Allison	Sep. 7, 1882
	(8) Glazed card (V) "BEFORE HARDENING"	ex Franklin/Bartshe	Sep. 15, 1882
	(9) Glazed card "AFTER HARDENING"	ex Fenn/Cheminais	Sep. 19, 1882
	(10) Glazed card "After Striking 3 leads"	ex Franklin/Bartshe	Oct. 6, 1882

¹ Wilson, The Royal Philatelic Collection, London 1952, per B&M Part I, p32.

² Bartshe, unpublished work, 2000.

2d	(1) Glazed card	ex Franklin/Bartshe	Sep. 28, 1883 (red)
	(2) Glazed card "BEFORE HARDENING"	ex Buckley	Sep. 28, 1883
	(3) Glazed card "BEFORE HARDENING"	ex Illman/Bartshe	Sep. 28, 1883
	(4) Glazed card "BEFORE HARDENING"	ex Christies 3/87	Sep. 28, 1883
	(5) Glazed card "BEFORE HARDENING"	ex Franklin/Etkin	Sep. 28, 1883
	(6) Glazed card "BEFORE HARDENING"	Allison	Sep. 28, 1883
	(7) Glazed card "AFTER HARDENING"	ex Fenn	Oct. 5, 1883
	(8) Glazed card "AFTER HARDENING"	ex Buckley/Schau	Oct. 5, 1883
	(9) Glazed card "AFTER HARDENING"	Allison	Oct. 5, 1883
	(10) Glazed card "AFTER STRIKING"	ex Franklin/Etkin	Oct. 16, 1883
½d PC	(1) Glazed card "AFTER/STRIKING"	ex Franklin/Bartshe	Jan. 20, 1897
	(2) Glazed card "3 leads"	Works Proof Register	Jan. 20, 1898(B&M)
	(3) Glazed card "3 leads for P. Card Original"	Works Proof Register	Feb. 18 1898(B&M)

All are in horizontal format except where marked 'V' for vertical.

Note that two working dies were made for the 3d value. It seems likely that the first of these dies was rejected. On October 6, 1882, three additional leads each from the ½d and 3d dies were struck. Apparently mistakes were found in the plates.

The 1/2d and 1d dies were used a second time for the postcard plates.

Plates

De La Rue printed the stamps in their normal fashion of 4 panes of 60 divided by a stamp height horizontal gutter and a half-stamp width vertical gutter. Plate numbers (a circular seal type '1'), DLR sequence numbers for the O.V.S. (A number from 1-5 in a rectangular frame) and inscribed dates¹ (where shown) for all the plates are shown in the following table. No sequence numbers were used after 1882.

Table 2.3 Printing Plates				
Value	Date	Over stamp 11, Row 1 Under stamp 2, row 20	Over stamp 2, Row 1 Under stamp 11, Row 20	Date Laid down
½d	20/9/82	Plate No. 1	Plate No. 1	20/9/82, inscribed
1d	None	Plate No. 1	Sequence No. 1	16/5/67, not inscribed
2d	9/10/83	Plate No. 1	Plate No. 1	9/10/83, inscribed
3d	20/9/82	Plate No. 1	Plate No. 1	20/9/82, inscribed
4d	1/9/77	Plate No. 1	Sequence No. 4	1/9/77, inscribed
6d	None	Plate No. 1	Sequence No. 2	20/5/67, not inscribed
1/-	None	Plate No. 1	Sequence No. 3	20/5/67, not inscribed
5/-	6/9/77	Plate No. 1	Sequence No. 5	6/9/77

Other Essays

Four essays of a 1d value have been found in the museum of the printers Johan Enschede in Haarlem². Crandel³ has found also the relevant letters in the Enschedé files between themselves and J. Vuurtheim Sr. (who also designed the 1885 Z.A.R. issue). The first

¹ B&M Part I, p26

² Crandel, Bull 163, p2456, June 1996.

³ Crandel, Private Communication, 2001.

letter is 23 July 1899 from Vuurtheim accepting the charge to make essays, and on 9 August 1899 he dispatched the 4 sketches¹ (Fig. 2.18). This was part of a multi year effort by Enschedé to get the O.V.S. business away from De La Rue. The effort was rendered null by the fast-approaching destruction of the O.V.S.

Plate Proofs And Color Trials

Robson Lowe² reported that imperforate plate proofs exist in the issued colors: 1/2d yellow, 1d brown, 4d blue, 6d pale rose, 6d rose-carmine, 1/- orange-buff, and 1/- orange-yellow. Not corroborated, except for the 6d rose.

He does not mention plate proofs of the 2d, 3d or 5/-, but a proof sheet of the 2d is known in mauve and partially perforated 12. (See later)

The following color trials are in the Royal Collection.³

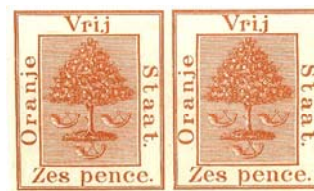
Een Pence, Imperforate on card in pale rose.

Zes Pence, Imperforate on card in deep carmine.

Een Shilling, Imperforate on card in orange-buff.

These may well be die proofs printed in color, and were obviously not approved. These are approximately the same colors as on the hand drawn Brand essays.

New trials or proofs were made with the 6d plate in brown for the 1d (see right), rose for the 6d, and orange-yellow for the 1/-, all imperforate.



There is also⁴ an unusual set of three 'Specimen' (Type D5) overprints from the 1868 issue in the issued colors and on the 1868 paper that might possibly be some sort of color proofs, not trials. Colors are light reddish brown, pale dull rose and orange buff. At this time, De La Rue used a specimen overprint when stamps were handed over to a foreign government or its agent. Another apparently identical set was in the Franklin collection Auction, 2000, where the full perforations and the edge of the stamp above on the 1s show they came from a plate rather than a die. (See 'Specimens' in the 'Issued Stamps'.)

¹ Crandel, loc cit.

² Lowe, Encyclopaedia of British Empire Postage Stamps, Vol II, pp 70-75.

³ Wilson, op cit.

⁴ Hisey, Bull 151, pp2142-3, June 1993.

Proposed Color Scheme, 1883

In 1883, De La Rue put forward proposals for a revision of the color scheme. De La Rue wrote to Blyth & Co. on October 24, 1883 as follows:¹

“With reference to our Mr. Richardson’s conversation with you the other day, we understand that you wish us to print the 1d postage stamps in the old brown color, although the same class of color has been used for printing the ½d stamps, in accordance with your instructions in 1882. We are therefore proceeding to print the stamps in that color, but we venture to suggest that it would be wise for you to raise the question of color generally with your Government, especially as the 3d and 4d stamps are also alike in color.

“You will find attached hereto a Scheme of Colors such as we should propose, and we have hinged this to a Scheme showing the existing colors in such a manner that the two can be easily compared. We have attempted to make each duty as unlike the others as possible, and we think it would be desirable if our Scheme of Colors could be adopted.

“We ought to explain that some time ago the International Postal Convention decided that stamps of the value of ½d should be printed in green and those of the value of 1d in carmine, and that is the reason we have selected those colors for the two duties in question in our scheme.”

A complete copy of this proposal was found in the De La Rue archives.² De La Rue first shows the stamps presently in use, and note that the 3d and 1/- colors “can not be improved upon.” The proposed colors were printed with the 1d plate and perforated 12 with their line perforator. The colors proposed were: ½d green, 1d rose-carmine, 2d mauve, 6d pearl gray, and 5/- olive green.

This proposal came to naught.

De La Rue destroyed most of these stamps, but a few copies of some survive, and examples are reported in the Royal and Durell collections.

¹ The De La Rue History, p711.

² B&M, Part III, p184ff.

THE STAMPS

Stamps were first issued on January 1, 1868, in the values of 1d brown, 6d rose and 1/- orange. Over the next 16 years the values of 4d, 5/-, ½d, 3d and 2d were added, all in the same design, plus a 2½d provisional. Each of these values, except the 5/-, was necessitated by a change in the postage rates.

There were many printings of some values and different printings were often in different shades. Table 2.5 shows the printings, their colors and dates of shipment and quantities.^{1,2,3} Abbreviations used are: TF=Telegraph, Means=Ord 22 revenue and Prov=Provisional. Color descriptions are very subjective. The names used here are those used by B&M, but should be used with caution. These colors are all illustrated here in Illustrations 2.1 and 2.2, but again, caution is advised due to reproduction, print color variation and aging.

On July 7, 1894, the Volksraad resolved to adopt the following new color scheme for its stamps, Table 2.4.⁴

Table 2.4, 1894 Color Scheme				
1/2d	Yellow		4d	Dark grey
1d	Violet		6d	Blue
2d	Red		1/-	Red-brown
2 1/2d	Green		2/6d	Orange
3d	Brown		5/-	Carmine

Another new color scheme was subsequently suggested by the Z.A.R. and was described by Friedrich Jeppe^{5 6}, a one-time Postmaster General of the Z.A.R. The Z.A.R. proposed that the four South African states should adopt a common color scheme. The Cape Colony agreed, Natal postponed a decision, and the O.V.S. declined as it had just instituted its own new scheme.

De La Rue in London produced all the stamps of the O.V.S. in their normal format of four panes of 60 per sheet. The paper was not watermarked, and all issues were on white paper except the first printings that were on a slightly toned paper with crackled gum.

¹ B&M, Part III, p186-7.

² Buckley, Bull 88, p1038, March 1977.

³ Durell, by Buckley & Marriott, Bull 387-389, 1961.

⁴ B&M, Part III, p34.

⁵ Jeppe, Phil. Rec. 1896, 18, 166.

⁶ B&M Part I, p34.

<p style="text-align: center;">Table 2.5 Definitive Issue Printings/Dispatch dates Dates, color, quantity, Top & Bottom margin perfs & Overprint uses</p>						
	Print	Dispatch Date	Color	Delivery, # sheets	Imperf T or B	Other Uses of the base stamp for overprints
½d	1	1.11.82	Chestnut	5000	T	
	1	7.11.82	Chestnut, same print as 1.11.82	5000		
	1	22.11.82	Chestnut, same print as 1.11.82	5380		
	2	30.10.96	Orange-yellow and yellow	5075	B	
	3	11.5.98	Orange (redder than Printing 2)	10160	B	
1d	1	26.6.67	Light reddish brown; toned paper, cracked yellow gum	770	?	85 & 88 TFs, 85 means tax 4 th TF Both 8&9, 11 th TF Both 8&9, 11 th TF
	2	22.3.69	Light reddish brown; white paper, smooth white gum	1068	?	
	3	9.3.74	Chestnut (redder than Printing 2)	3125	T	
	4	4.5.81	Medium red-brown	5150	?	
	5	19.11.83	Medium red-brown (similar to Printing 4)	5150	T	
	6	22.10.88	Medium brown (yellowish than previous printings)	3070	T	
	7	20.2.91	Light greyish brown	5010	B	
	8	4.6.92	Dark brown	10255	?	
	9	24.5.93	Medium brown (same as Printing 6)	10210	B	
	10	4.10.94	Light reddish purple	20255	B	
	11	11.5.98	Purple (brighter, deeper and bluer than Printing 10)	20045	B	
	12	17.8.99	Purple (slightly redder and duller than Printing 11)	10000	B	
	13	13.9.99	Never received by the O.V.S.	10050	?	
2d	1	19.11.83	Pale mauve	10250	T	
	2	22.10.88	Deeper brighter mauve	8100	T	
	3	20.2.91	Mauve (same as Printing 2)	10000	B	
3d	1	1.11.82	Pale blue	5000	?	2d, 1d, ½d, 2½d provisionals. TF, means tax, BD
	1	7.11.82	Same printing as 1.11.82	5000	?	
	1	22.11.82	Same printing as 1.11.82	5420	?	
4d	1	20.10.77	Pale blue	5000	?	Both 1&2 for 3d provisional
	2	4.5.81	Ultramarine	3150	?	
6d	1	26.6.67	Dull rose (pale to deep); toned paper, cracked yellow gum	460	?	4d prov., means, TF Both 5&6 for 5 th & 11 th TF 11 th TF, 12 th TF
	2	22.3.69	Light yellowish rose; white paper, smooth white gum	1056	?	
	3	18.8.71	Light rose (much bluer than Printing 2)	3000	?	
	4	26.11.75	Rose (deeper and bluer than Printing 3)	6000	T	
	5	20.2.91	Rose-carmine	2540	B	
	6	5.3.94	Bright carmine	2040	B	
	7	30.10.96	Pale blue, unissued?	4080	B	
	8	?	Sent, never received			
1/-	1	26.6.67	Orange-buff; toned paper, cracked yellow gum	140	?	Tele-graaf, 1 st TF, means TF 11 th TF
	2	22.3.69	Clear Orange; white paper, smooth white gum	1072	?	
	3	22.10.88	Orange (duller than Printing 2)	2080	T	
	4	20.2.91	Orange-yellow, Printers ref sheet stamped 24 Feb	2510	?	
	5	5.3.94	Orange-yellow	3080	?	
	6	30.10.96	Light brown	4080	T,B	
5/-	1	20.10.77	Deep blue-green	1000	?	1d, ½d provisionals
	2	5.3.94	Deep green (yellowish than Print 1)	1025	T	

Illustration 2.1



½d Print 1
Chestnut



½d Print 2
Orange-yellow & yellow



½d Print 3
Orange, redder than 2



1d Prints 1 & 2
Light reddish-brown



1d Print 3
Chestnut, redder than
1 & 2



1d Print 4,5
Medium red-brown



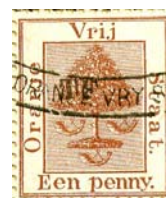
1d Print 6
Medium Brown, less
reddish than 4



1d Print 7
Light grayish-brown



1d Print 8
Dark brown



1d Print 9
Medium brown, like
Print 6.



2d Print 1
Pale mauve



2d Print 2,3
Deeper, brighter
mauve



3d Print 1
Pale blue



4d Print 1
Pale blue



4d Print 2
Ultramarine

Illustration 2.2



6d Print 1
Dull rose, pale
to deep



6d Print 2
Light yellowish
rose



6d Print 3
Light rose, bluer
than Print 2



6d Print 4
Rose, deeper &
bluer than Print 3



6d Print 5
Rose-carmine



6d Print 5
Bright carmine



1/- Print 1
Orange-buff, toned
paper



1/- Print 2
Clear orange, white
paper



1/- Print 3
Orange, duller than
Print 2



1/- Print 4
Orange-yellow



1/- Print 5
Orange-yellow to
yellow



5s Print 1
Deep blue-green



5s Print 2
Deep green, yel-
lower than Print 1

New Colors



1d Print 10
Light reddish-purple



1d Print 11
Purple, brighter and
bluer than Print 10



1d Print 12
Purple, redder and
duller than Print 11



6d Print 6
Pale blue, unissued



1s Print 6
Light brown

The perforation was 14. At first this was done on the Somerset House perforator, which created wing margins down the center of the sheet. It also produced a rather irregular pattern of perforations, frequently cutting into the design. This machine was used for all printings through 1877.

De La Rue installed a new perforator around the end of 1878¹. The new machine was a considerably improved model. It perforated the vertical gutter on both sides eliminating the wing margins. The hole alignment and the indexing of the comb were much improved. All O.V.S. stamps beginning with the 4d print of 1881 utilized this new machine.

We can deduce from the above and from the reported overprint quantities that the quantities left in the Treasury stock and seized by the British in 1900 were approximately as follows: ½d, 5770 sheets; 1d, 13,100 sheets; 2d, 5130 sheets; 3d, 4270 sheets; 4d, 310 sheets; 6d carmine, 30 sheets; 6d blue, 4080; 1shilling, 1830 sheets and 5 shilling, 970 sheets.

The 1/- is recorded bisected on a single cover². Although not officially allowed, it was apparently accepted. A 1d bisect on a local cover with another 1d stamp is obviously philatelic.

Plate, Printing and Perforation Varieties

De La Rue did the printings in an exemplary fashion. Some evidence of retouching of the electros occurs on the 5/- value³ as listed below. The first is clearly a retouch, but the others are probably merely press conditions.

- Top left pane, No. 2, inner frame line at top right thickened, slopes outward, horizontal lines here strengthened.
- Top left pane, No. 11: Shading under “j” of “Vrij”
- Top right pane, No. 7: Shading under right post horn
- Top right pane, No. 10: Shading under foliage of tree at left.

Farrell⁴ examined plate flaws in the 6d plate from panes of the O.R.C. 4d on 6d stamp and found:

Top right pane:

- No. 2. Break in first small shading line over “n” of pence.
- No. 4. Tiny break in shading line to right of right hand post horn.
- No. 6. Tiny white dot in left arm of “V” in “Vrij”.
- No. 26. Notch in frame line over “n” of “pence”.

¹ Easton, op cit pp73-9.

² Ivy & Mader Catalog, 1992.

³ B&M Part I, p47

⁴Farrell, Morgan T., Bull 153, p2210, Dec 1993.

- No. 50. Small chip out of left arm of “V” of “Vrij.”

Bottom right pane:

- No. 10. Tiny break in shading line left of stop after “Staat”
- No. 26. Tiny break upper right corner, third small frame line.
- No. 46. Tiny notch in thick fame line below “V” of “Vrij”
- No. 49. Tiny break in a shading line to right of base of tree.
- No. 50. White diagonal line through left bottom corner of shading lines.

Allison has found these flaws on upper right panes of the 6d carmine and 6d 1st Setting V.R.I. blue, but not on a top right pane of the 1875 printing. He also found these on a bottom right pane of the 2nd V.R.I. setting.

A constant plate flaw has been found on nearly all the printings of the 1d value. It occurs on No. 25 of the upper right pane, and consists of a damaged first “a” in the word ‘Staat’ (Fig.2.7). This flaw probably occurred during the striking of the leads from the die.

On a number of occasions, paper fragments adhered to the plate, causing largish transient printing flaws, generally called hickies.

A somewhat constant variety on the 1d purple has been reported¹. It is a small white area where the background lines have not printed, close to the top of the right hand vertical frame. It is No. 37 of a top right pane.

A sheet of the 2d mauve color proof is known² perforated single line 12. The bottom right pane is perforated horizontally, the top left pane vertically, the top right pane is imperforate, and the bottom left pane fully perforated. Examples of each of the four panes are shown³ with a diagram in Fig. 2.19. The singles perforated 12 must come from the bottom left pane.

Double perforations are known on the 3d top margin⁴, the 4d top margin⁵, and the 5 shilling⁶.

A fiscally used example of the 6d is known with a perforation shift so that the upper perforations are below the upper frame lines, i.e. below VRIJ.⁷

The 1d brown is known printed on the gummed side, obviously mint¹.

¹Cheminais, Bull 152, p2168, Sept 1993.

²Anon, The Philatelist, May, 1972

³Schau Collection, 2002

⁴Hisey, Bull 151, p2144, June 1993.

⁵MacGregor, Price List, October 1977.

⁶Cheminais, Private Correspondence to Allison, undated.

⁷Cheminais, Bull 152, p2189, Sept 1993.

Doubling

According to Leon de Raay², the 1d brown, 6d rose and 1/- orange all exist doubly printed. This is probably a kind of exaggerated kiss print and is certainly not a true double impression. The 3d is known³ with ‘doubling’ of the value tablet on a V.R.I. overprint.

Bartshe⁴ displayed a copy of the 1/- orange doubled (Fig. 2.8). The partial ‘double’ shows the ‘e’ of Oranje displaced upwards to the right, along with portions of the inner frame, the outer frame and also the outer frame from a stamp to the left. The bottom right corner shows the bottom rt. corner of the inner frame and a bit of the n about equally displaced. There also appears to be a bit of the top of the ‘n’ only slightly displaced up and right, but heavily twisted. Apparently an exaggerated type of kiss print caused by a ruckle, causing two bumps against the type as the press closed. Of the 6 or so recorded copies, all but one are used, and all of these are from Harrismith. Apparently a quite bad sheet was sent there. Bartshe⁵ has also illustrated partial double prints of the penny brown and the three pence.

Copies of the 1/- brown doubled are known (Fig. 2.8a⁶) with and without the V.R.I., but are much less dramatic.

Specimen Stamps

Samuel¹ identifies 4 varieties of the overprint ‘SPECIMEN’ or ‘CANCELLED’ on O.V.S. stamps, Table 2.6. He further notes that the D4 is in the Royal collection. D1a, a small serif hand stamp, is “seen only on the stamps of (the O.V.S.) and of New South Wales, several of the latter imperforate, which are stuck down in an official collection of De La Rue stamps formed about 1882. There are no examples of this overprint on O.V.S. stamps in the De La Rue collection.” Recorded examples are noted in Table 2.7.

Table 2.6, O.V.S. Specimen Overprints						
Type (per Samuel)	Wording	Serifs?	Length	Height	Illus	
D1a, abnormal De La Rue	Specimen	Serif	12.5mm	2.25mm	Fig. 2.21	
D2, Thick	Specimen	Sans-serif	15.25	3	Fig. 2.22	
D4	Cancelled	Sans-serif	15	2.0	Fig. 2.23	
D5	Specimen	Sans-serif	15.75	1.75	Fig. 2.24	

¹Bartshe, private communication, 2000.

²de Raay, “History of the Postage Stamps of the Orange Free State” Amsterdam, 1907.

³Bartshe, *ibid*.

⁴Bartshe, Tim, Bull 136, p1731, Sept 1989.

⁵Bartshe, Bull 161, p2424 ff, December 1995.

⁶Bartshe Collection

The reference sheets in the De La Rue archives say that on December 20, 1893, one stamp each was removed from the sheets of ½d chestnut, 1d dark brown and 1s orange, and marked ‘specimen’ for Thomas Andros De La Rue². No further information is reported.



There is an unusual set of three ‘Specimen’ overprints³ from the 1868 issue in the issued colors and on the 1868 paper. The overprint is sans serif, 1.5-1.75 mm high by 15.5 mm, apparently Type D5. This overprint was recorded on the 6d by Samuels. All three are partially imperforate on one or two sides and perforated 14 on the others. They were obviously not meant for display, as the trimming is very slapdash. The imperforate sides are cut in close and at least the 1shilling has trimmed perforations (see below). Colors are light reddish brown, pale dull rose and orange buff. Another similar set is known, with all stamps imperforate at the top.⁴ Another set of this same sort from the Franklin Collection has recently turned up⁵ and is again type D5, where the 1/- is fully perforated, and also shows a bit of the stamp above. It is centered very much like the 1s above, and both seem to have come from the same sheet. If so, both sets were from sheets rejected after perforating.



A set of type D2 is fully perforated, with a wing margin on the 1/-. However, the 6d shown here is again very crudely cut out.

Table 2.7, O.V.S. ‘SPECIMEN’ Checklist					
Date	Value	D1a	D2	D4	D5
1868	1d brown	Y	Y	Y	Y
	6d pale rose	Y		Y	Y
	1/- orange-buff	Y		Y	Y
1878	4d blue			Y	

The purpose of these specimens is obscure. They are so slapdash that they obviously were not meant for display, but rather some purely utilitarian purpose. But if for internal De

¹Samuel, Specimen Stamps of the Crown Colonies, RPSL 1976.

²B&M Part III, p189.

³Hisey, Bull 151, pp2142-3, June 1993.

⁴Allison, Private communication, 2000.

⁵Schau collection, ex Victoria Stamp Co., Franklin Auction, March 31, 2000.

La Rue purposes, they would not have the specimen overprint. Perhaps they were for the O.V.S. agent as a record of the colors shipped?

De La Rue were accorded permission to use the 1d brown in their exhibit at the London International Exhibition of 1871, specially printed for the purpose on enameled card. A block of four survived, which has the “Cancelled” overprint D4 in blue.

Forgeries

All forgeries can be detected at a glance by their ‘lifeless’ appearance versus the De La Rue examples.

First Forgery

The first forgeries were very early and were first reported in 1875. They are to be found in the Fournier forgery books, where they also have a ‘FAUX’ printed on them.

It was a lithographic production in sheetlets of 5 x 5 stamps on white wove paper. None have the right perforation of 14, but rather show perf 12 x 12½, imperforate x perforate, or rough perforated 13. Values known are 1d brown, 4d blue-gray, 6d carmine and 1/- orange. They are ungummed, and mostly have the printed ‘cancellations’ shown in Fig. 2.14. Also, some are known with a three ring circular numerical cancel.

All have the same mistake; the top of the tree touches the frame line (Fig. 2.15). All have a very washed out look. For genuine, see Fig. 2.17.

Second forgery

The second series of forgeries was a somewhat better effort and are perforated 14. Only the 6d carmine, 1/- yellow, 1/- brown and 5/ green are known. They are gummed and are found both mint and ‘cancelled’ by the forger.

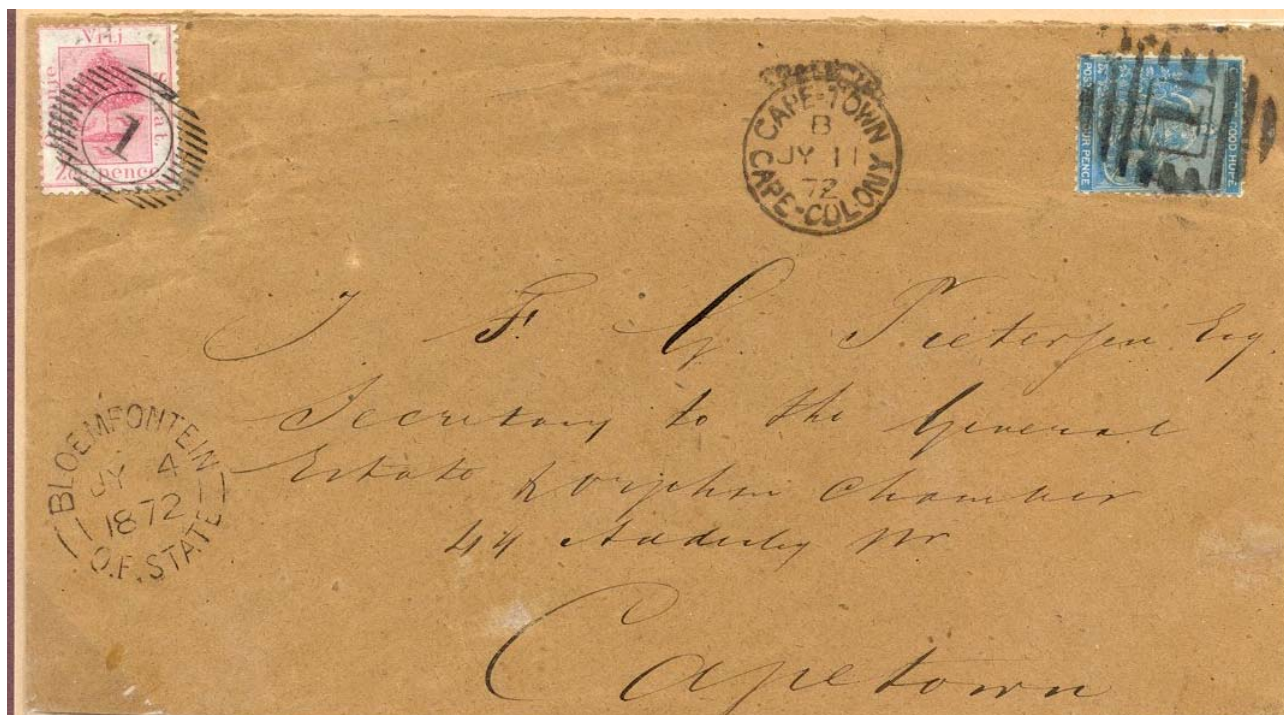
All have the same mistake. The bottom of the ‘j’ is almost level with the bottom of the other letters instead of obviously lower. See Fig.2.16.

Third forgery

Another better forgery of the 5/- is known. The color, however, is noticeably yellower than the genuine. It is known ‘gummed mint’ and no gum ‘cancelled’ with a barred oval.

All have the same mistake, with only 12 instead of 29 oranges on the tree and also have a dot in the loop of the cord of the post horn (Fig.2.18).

Chapter 2 Illustrations



Illus 2.1 10d Cape rate utilizing O.V.S. and C.G.H. stamps.
Bloemfontein to Cape Town, July 4, 1872



Illus. 2.2
3d letter rate to Cape using 3d Definitive, only possible from March to June 1883.
Ficksburg to Cape Town, May 28, 1883

Chapter 2 Illustrations

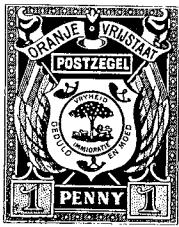


Fig. 2.6
1899 Vuurtheim? Essays
For Enschedé



Fig. 2.8
Double 1/- yellow



Fig. 2.8a
Double 1d brown

SPECIMEN

Fig. 2.9 Type D1a

SPECIMEN

Fig. 2.10 Type D2

CANCELLED

Fig. 2.11 Type D4

SPECIMEN

Fig. 2.12 Type D5



Fig. 2.7

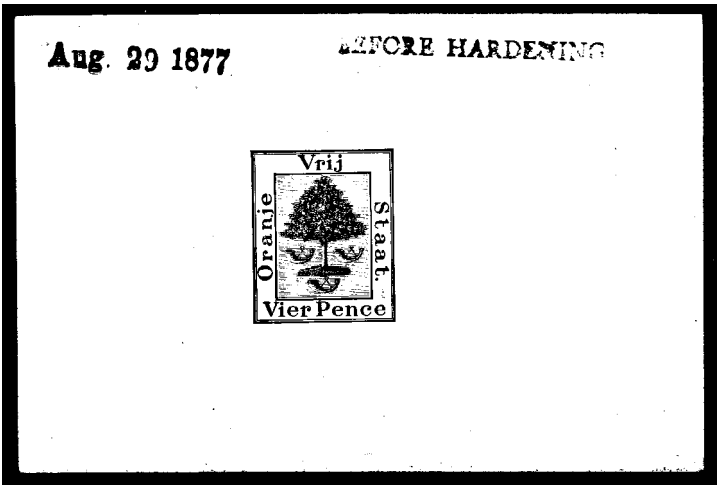


Fig. 2.13

Chapter 2 Illustrations

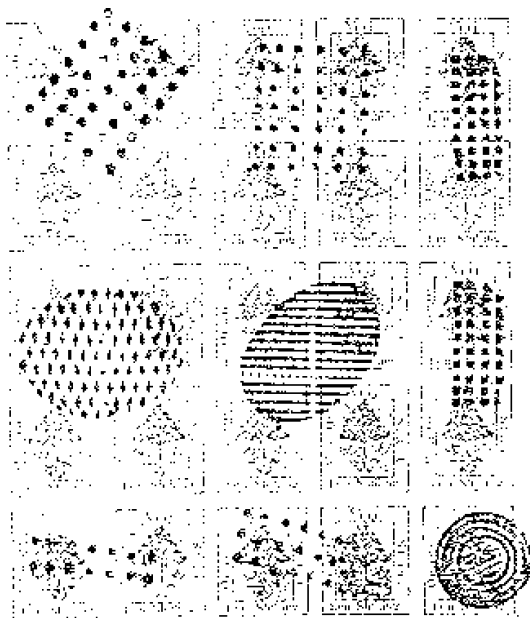


Fig. 2.14 Forged PM's



Fig. 2.15 1st Type forgery,
Tree top touches frame line



Fig. 2.16, 2nd Type Forgery
High bottom 'j'



Fig. 2.17, Genuine.
Low bottom 'j' and
tree top does not touch frame line



Fig. 2.18
3rd 5/- Forgery

Chapter 2 Illustrations



2.19a TL pane
Horizontally imperf



2.19b TR pane
Totally imperf



2.19c BL pane
Fully perfed 12

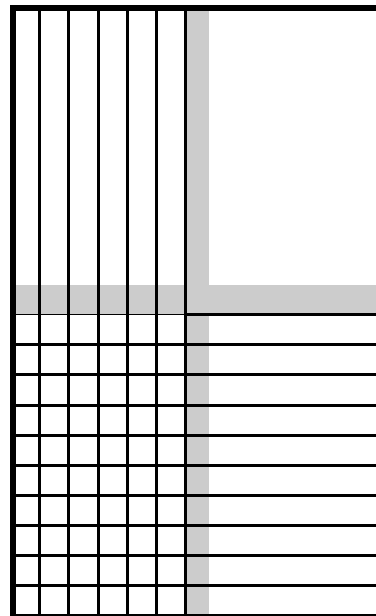


2.19d BR pane
Vertically imperf

- Figs. 2.19a-d
2d trial perforation
Line perfed horizontally across the bottom two panes
and vertically through the left two panes. Thus
- TL imperf horizontally
 - TR Totally imperf
 - BL Fully perfed 12,
 - BR Imperf vertically

Perforation pattern shown at right

Schau collection



Notes

Chapter 3, The Provisional Issues

The Provisional issues of the Orange Free State are an interesting area of study. Unlike some countries, each of these provisionals was necessitated by a distinct need, since the Orange Free State pursued a very conservative stamp issuing policy. Table 3.1 lists the Provisionals. The three basic causes were:

- To save the expense of new plates for various postal, revenue and telegraph issues.
- The introduction of new rates, combined with the long lead time to get new stamps from London. This took about a year.
- Failure to order a new printing of a definitive early enough in advance of the exhaustion of the stock of a value.

Table 3.1 Provisional Issues		
Date	Value	Reason for issue
1877	4d surcharged on 6d	Letter Rate reduced to 4d.
1880	3d Hospital Tax on 1/- Revenue	Temporary use
1881	1d surcharged on 5/-	Slow re-ordering
1882	½d surcharged on 5/-	Newspaper rate reduce from 1d to ½d. Slow order.
1882	3d surcharged on 4d	Letter rate reduced to 3d.
1882	Bank Wissel revenue	Cost
1885	TELE-GRAAF on postage	Cost
1885	'Ord 22-85' revenue	Cost, speed
1886	6d revenue.	Stock exhausted
1886	TELE-GRAAF on revenues	Cost, speed
1888	2d surcharged on 3d	Slow re-ordering
1888	TF 1 shill on revenues	Cost
1888-99	TF on postage, various	Cost
1890-1891	1d surcharged on 4d and 3d	Slow re-ordering
1890-99	Provisional postcards	Slow reordering, new rates
1890	Bank Wissel revenue	Cost
1892	2½d surcharged on 3d	Overseas letter rate reduced to 2½d. Cost. Definitive not ordered, since excess 3d stamps on hand.
1896	½d surcharged on 3d	Slow re-ordering
1896	2½d surcharged on 3d	Cost. No definitive, still have excess 3d stamps.

The various provisionals and the reasons for their issue are listed in Table 3.1.

F. Borckenhagen & Co. was the Government Printer from 1877 to at least 1898 when he died and the business taken over by Curling. He printed all the O.V.S. Provisionals.

One of the presses they used was a manual clamshell platen press of American manufacture, reportedly a 'PEARL' brand, bought in 1875. This press was made by the Golding Co. of Boston, and could only print a maximum of 7x11 inches or one pane.

Obviously there was at least one other press capable of printing a half sheet, or perhaps a full sheet, as the 2d of 1888 was likely a 240 unit setting. See there for further discussion.

The majority of the O.V.S. provisionals were printed from a setting of 120 units, surcharging a half sheet in each cycle. Sometimes a setting of only 60 units was used to surcharge one pane at a time. This could have been due to a shortage of type or because a short run can be done more economically using a small forme, or perhaps the small press was the only one free. Mixed fonts are found in most of the provisionals, either deliberately or because two or more similar fonts had been mixed in the type case.

Hand fed printing presses tend to produce a lot of poor prints from misfed paper or allowing the press to close twice on the same sheet.

In contrast to normal practice in the UK, or even the Cape Colony, it was clearly the policy of the O.V.S. to make no allowance for printer's waste. All errors and varieties were placed on sale in the normal course of business. The postal authorities were only concerned with making sure that no stamp could be used for its higher original value and that no stamp was wasted. Any overprint that met this criterion would thus be considered suitable and not considered as an 'error', regardless of the fact that no official notice can be found approving it. None exist for two reasons. First, almost all of the post office records were lost in a fire. Second, there was no need for a notice, as the procedure was normal.

These provisionals thus provide an almost endless source of fascination for philatelists to try to decipher their settings and varieties. A few forgeries exist, but none appear to exist as panes or blocks. Since only one or two panes of a double or invert ever existed, and the positions of the surcharges on the stamps of these panes are quite characteristic, it is difficult to produce a convincing counterfeit, and almost impossible to print a convincing block.

Below is a chronology of the various printers that at one time or another obtained the three-year government printing contract.^{1 2} Briefly:

- 1850 Godlinton, White & Co., which became Thomas White.
- 1854 Thomas White, which became White Barlow & Co.
- 1863 Van Iddeking & Co., a Dutch immigrant.
- 1866 W.C.Peeters, a Dutch immigrant.

¹Schoeman, Bull 67, p782, 1971.

² The City of Bloemfontein, An Illustrated Review, Argus Printing & Publishing Co, Bloemfontein, 1902.

- 1875 White Barlow & Co., which became Barlow Brothers & Co, first overprints, 4d on 6d. Borckenhagen reportedly worked here or in a predecessor company as the clerk after emigrating from Germany.
- 1877-1898 Borckenhagen (successor to the O.F.S. Newspaper Co). He did the balance of the Provisionals. He had a big book/stationery/gift store on Maitland St., which still shows the name in 1902 and 1908 photos.
- 1898-1900. Borckenhagen dies in 1898, but his widow carries on the businesses.
- 1900-1902? (V.R.I.'s) Curling, of Douglas Street. It seems likely that he succeeded Borckenhagen and took over Borckenhagen's printing plant, but exactly when is unclear.
- 1902 "The Friend" (previously owned by White Barlow & Co., now Barlow Brothers & Co.).
- 1908 The "Argus" amalgamated with "The Friend", so still Barlow Brothers & Co.

It is not clear how many of the above are actually different print shops and not just different owners. It seems unlikely that Bloemfontein could support more than two substantial print shops.

The first mention we can find of Borckenhagen is that he was the proprietor/editor in the early 70's of a nationalist weekly newspaper 'De Express'. It was a major supporter of the Nationalist party with the slogan (translated) "Africa for the Afrianders"¹ (sic). He became a powerful figure in O.V.S. politics before his death, which is said to have occurred in 1898. In 1902, the City of Bloemfontein book lists all of the Borckenhagen interests, which do not include any printing business.

In 1902, 'The City' lists only two printers.

- The Argus Printing and Publishing Co. This is clearly a newish branch of the Cape Town Printer. Its ad implies that its strong point was doing fancy work.
- Barlow Brothers. Founded in 1850 as Godlinton & White. It started life as the publishers of 'The Friend of the Sovereignty' and then 'The Friend of the Free State', which carried on until the war, whereupon it was taken over by the Military and renamed 'The Friend' for obvious reasons. At the time writing of the book, the paper was 'quiescent' awaiting new equipment from England, although their ad still says 'Printers, Publishers and Proprietors of 'The Friend' newspaper'. However, their commercial printing was in full swing at the time, including government printing.

¹ The City of Bloemfontein, op. cit., p5.

Borckenhagen's printing plant is missing, and neither of these two above could have been Curling's 'substantial establishment'. But Curling was still an important man in town and is listed as a city councilor.

One must view 'The City' with caution, as it was a money-making venture, one in a South African series by Argus, and was financed by advertisements. Each advertiser then received a glowing write up, the length of which was proportional to the ad size. No article appeared without an ad. It would seem that Curling did not wish to subsidize a competitor.

So one can quite confidently match up the missing printing plant with the printer who seems to have no plant. This would tie the presses used for the V.R.I.'s to the O.V.S. Provisionals.

The other missing item in the book is any mention of a newspaper, unless the 'government printing' of Barlow included some kind of government gazette. But there must have been a newspaper and neither Argus nor Barlow printed one at this time, although Argus later apparently put out 'The Argus'. It would seem that Curling was putting out a newspaper.

As far as Van Iddeking is concerned, he must have sold his plant, as his son had to start life as a postal clerk. Quite likely it passed to Peeters and perhaps then to Borckenhagen

Chapter 4, The 4d Provisional of 1877

In 1877 the rate for half-ounce inland letters was reduced from sixpence to four pence. To meet the immediate need for a four pence value, the sixpence was surcharged with a figure 4 in black, with four different fonts being used to make up the setting (Figs. 4.1 - 4.4). A cover using Type D is shown in Illus. 4.1. The EKU is at Brandfort, on 28 September 1877¹. The 4th printing of the 6d was used as the base stamp, a rose-carmine shade, with wing margins from the Somerset House perforator. However one copy of type C of this overprint on a stamp from the first printing, showing the crackled gum, toned paper, and pale rose color, has been reported and claimed to be a genuine overprint.² This is possible, as a sheet or



two of older printings might have been included.

The shade range shown is quite typical, as the ink is somewhat light sensitive.

The setting of this provisional is still very cloudy, as no panes have ever been recorded. In Illus. 4.1-4.17 are listed all of the unique reported items that have positional significance^{3,4,5,6}. A tentative setting has been proposed, shown in Table 4.1, but it is purely notional.⁷

This tentative Setting gives 9 type A, 4 type B, 27 type C and 20 type D, versus 10, 2, 30 and 18 respectively for an earlier proposal.

¹ Bartshe, Personal communication, 2001.

² Marriott, Bull 64, p746 1970.

³ B&M, Part I, p64-7.

⁴ Gerson, Bull 81, p941, June 1975.

⁵ Adams, Bull 83, p977, Dec. 1975.

⁶ Crocker, Bull 140, p1834 ff, Sept 1990

⁷ Allison, ILSAPEX Exhibit, 1999.

Table 4.1, 4d/6d Setting					
C	C	C	C	C	C
C	C	C	C	C	A
C	D	D	D	D	A
C	C	A	A	A	A
A	A	A	D	D	D
D	C	C	D	D	D
C	C	C	D	D	D
D	D	D	D	D	D
C	C	C	C	C	C
B	B	B	C	C	B

The heights of the types are: Type A (Scott d) 3.45 mm, Type B (Scott b) 4.5 mm, Type C (Scott c) 3.8 mm and Type D (Scott a) 3.2 mm.

The inscription in manuscript on the top of the strip of 3 shown below (and in Fig. 4.8¹) reads “Bloemfontein P.O. 1 out of 78” signed “ELP”. Another hand has written “E. L. Powie Postmaster”. This appears to mean that 78 sheets were overprinted or possibly that 78 were sent to the Bloemfontein P.O.



¹ Argyll Etkin Catalog December 1999.

Double and inverted surcharges

All four types are known with inverted surcharge, and from the number available it seems at least two panes were involved. At least one more of the inverted panes had the mistake later corrected by re-surcharging, giving double surcharges, one inverted. These are much rarer than the simple invert, implying only one pane. Known are examples with type A normal and C inverted and C normal with A inverted. All have the two surcharges close together and well centered. Illustrated here are a C normal, A inverted below and right (Fig. 4.6) and an A normal, C inverted below and left (Fig. 4.7). As can be seen, both have a 16-bar '11' postmark of Bethlehem, as do all other identifiable copies seen, indicating where this pane was delivered for sale. A total of some 9 copies are presently known to exist, 4 in museums and 5 in private hands.



From the suggested setting it is obvious that many more combinations of the types double, one inverted, other than types A and C would result, although they are not known to exist.

Varieties

A variety of type D has been seen, on which the number has a small vertical bar on the end of the horizontal stroke. However, an intermediate shape is also known, which implies that it was caused by printing conditions. A second variety of type D, clearly caused by damaged type, has the foot of the numeral bent (Fig. 4.5)

Forgeries

Forgeries are, unfortunately, fairly common, involving as they do only one or at most two bits of type. Fortunately, they are generally quite crude. Careful observation and measurement will catch almost all. Examples of the forgeries are given below, to illustrate various points to consider.

Four forgeries, two upright and two inverted of the two sans serif types are known and described by Lomax.¹ All are forged on the 1877 issue, which is “too deep a shade to be convincing.”

- The first example has an apparently genuine postmark on a Type C, which “appears” to be over the surcharge. However, the surcharge is pale, not black enough.
- The second is Type B, printed over a STAAT postmark. The impression is uneven, heavy at the top left and weak to the bottom right, unlikely if it were a pane-sized overprint.
- The third is an invert of Type C. A glass shows the overprint on top of the postmark and also that the pressure squeezed the ink out, leaving the impression itself very thin.
- The fourth is an invert of Type B. It is printed on top of the postmark and has a horizontal bar 5 mm long - too long to be genuine.

There are two inverts and two double/inverts in the OFSSC files.² The two small sans serif inverts both show the shiny surcharge clearly dominating the postmark. The two double/inverts may have started out genuine. The first shows a type similar to Type D, but is over the postmark. The second double/invert is at quite an angle from the vertical, obviously hand applied.

Bartshe³ illustrates three examples of forged double/inverts. One invert is on the wrong color stamp, only issued later, and postmarked Senekal 1895, Fig. 4.13. Many other forgeries are known (Figs. 4.8-4.12), especially of the inverts and doubles.

¹Lomax, Bull 104, p1247 ff, March 1981.

²Lomax, Bull 105, pp1258 ff, June 1981.

³Bartshe, Forerunners, Vol. VI, Mar 1992

Chapter 4 Illustrations



Illus. 4.1
12d rate 1/2 ounce letter to U.S.A. 23 December 1877
4d on 6d Type D

Chapter 4 Illustrations

4

Fig. 4.1, 3.5mm
SG A
Scott d

4

Fig. 4.2, 4.5mm
SG B
Scott b

4

Fig. 4.3, 3.8mm
SG C
Scott c

4

Fig. 4.4, 3.2mm
SG D
Scott a

4

Fig. 4.5
SG Dv
Var bent foot



Fig. 4.6
Double, Invert CA
PM '11', Bethlehem



Fig. 4.7
Double, Invert AC
PM '11', Bethlehem



Figs. 4.8, 4.9
Forgeries



Figs. 4.10, 4.11
Forgeries



Figs. 4.12, 4.13
Forgeries

Chapter 4 Illustrations

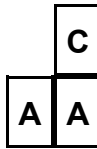
Known Multiples/margin/wing margin copies of the 4d/6d provisional

More multiples have been reported, but do not add information to those given below.

Except for III 4.8, only wing margins are reported.



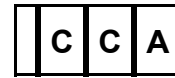
III 4.1



III 4.2



III 4.3



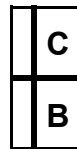
III 4.4



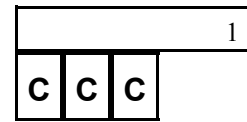
III 4.5



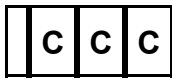
III 4.6



III 4.7



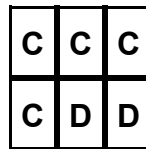
III 4.8
R1/2-4. Plate 1
Initialed ELP, postmaster



III 4.9



III 4.10



III 4.11



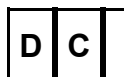
III 4.12



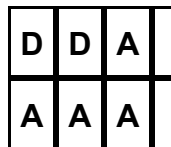
III 4.13



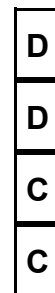
III 4.14
Rt side of hor stroke
has a pendant



III 4.15



III 4.16



III 4.17

Notes

Chapter 5, The 1d Provisional 1881

The 1d brown supply ran low in May 1881 while awaiting receipt of the May De La Rue printing. A provisional issue was made by surcharging the 5/- green with 1d and a canceling bar over the old value. The actual issue date is unknown, but the earliest known usage is on May 19, 1881.¹

There were actually at least three different settings and printings of this provisional, with a total of at least 6 types of the surcharge. (Figs 5.1 to 5.5 and 5.12) Exactly why there were three different issues in rapid succession is also not known. The 1st Setting used a small, light font, and may have been felt to be insecure, so the run was cut short. The 2nd Setting may have been printed in insufficient numbers to last until the De La Rue order arrived, necessitating a 3rd Setting.

First Setting

All of the type for the 1st Setting was composed of a small 1 and roman d, so-called type A (Fig 5.1). It was a setting of 120 units, with the 1d off center left with respect to the bar. The bar is thick, but only lightly printed.



Type A

Again, no panes or even large blocks are known, so the actual setting diagram is not known. Few varieties have been recorded. The setting is quite regular, with the spacing between the base of the numeral and the top of the bar generally between 10.5 and 11mm. However, since the stamp is not an even number of points high, it was necessary to have some rows set differently. At least one row was set at approximately 9.5mm, as copies are known with spacings from 9.5 to 10 mm.

The bars run right across the double pane, but show gaps, since the bars on hand seem to be less than pane width. Judging from the better-understood settings, it is probable that there were two ‘gaps’ in every row. The 18 reported gaps are listed in Table 5.1.^{2 3} The measurement given is the horizontal distance from the center of the gap to the center of the stop after d. Varieties are:

a) A pair with a variety ‘dropped stop’ has been reported, with the stop 0.5 mm below the base of the 1 and d.⁴

¹ Allison, Bull 121, p1370, June 1985.

² Allison, Bull 121, p1370, June 1985.

³ B&M Part I, p71-3.

⁴ Allison, Personal Correspondence, Jan 1994.

b) A double overprint, Fig 5.6, with certificate.¹ Both the 1d and the bar show doubling with the faint print down and a bit to the right. Apparently, the first print was judged too light, so a second impression was made. This double is very easy to overlook.

c) A variety with raised d and stop.² Apparently in two places, as one is reported to be from the first column, and the other not.

Table 5.1 1d on 5/- Provisional, 1 st Setting Bar Gaps							
	Gaps			Spacing	Wing	Column	Remarks
	Left mm	Right mm	Width mm				
1.	4			11			
2.	3.0			10		12	16mm left of the end of bar
3.	2			11			
4.	1.5			9.5			
5.	0.5			11	Left	7	Wing margin to left; 7th column.
6.	0	0		9.5			
7.		0.5		11		1	Presumably first column. 12mm from L end of bar
8.		1		11			
9.		2	2.5	11			
10.		2		11			
11.		2.7	1	11			
12.		3	4.5	11			Width of gap varies from 1.5 to 4.5mm. May be damage.
13.		3.5	2	11			
14.		4		11	Right	6	Wing margin to right; 6th column.
15.		5.5		11	Right	6	.
16.		5.5	6.0	11			
17.		6		11	Right	6	.
18.		7.5	1.5	11			Left-hand stamp of a pair.

d) Misplaced surcharges. De Raay claims examples without bar (from the top row) and with bar at the top of the stamp, one used example of which is in the Schau collection. One used copy without bar is known.³ There are also known two copies with the bar across the center and the 1d divided between the top and bottom of the stamp and one is known with bars at top and bottom. There is also known⁴ a horizontal misplacement with the d on the left edge and the 1 on the right. These may have arisen from a slanted surcharge, rather than a misplaced sheet. This would explain the shortage of transposed prints.

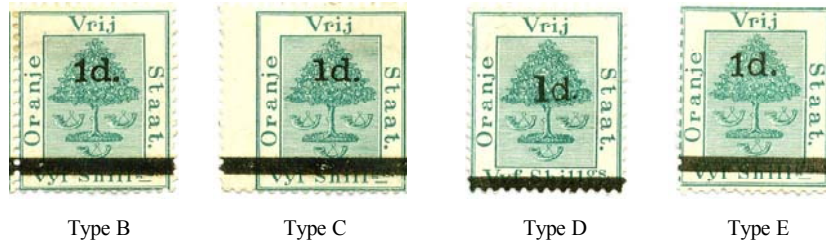
¹ Bartshe, Bull 161, p2424, Dec 1995.

² B&M, Part I, p73.

³ Schau, Personal Correspondence, 2001.

⁴ Allison, ILSAPEX Exhibit 1999.

Second Setting



The second Setting used a new bolder font. De Raay believed it to have been issued in July or August. The earliest known use is a cover in the Durell Collection, dated August 25, 1881 at Fauresmith. This Setting is well understood, as complete right and left panes are known.

This was a two pane, 120 unit Setting, with four different types of 1 and a thin antique d. Types B through E are shown in Figs 5.2 to 5.5-4 and described in Table 5.2. The layout is shown in Table 5.3, where an asterisk shows a bar gap and small letters show varieties.

Table 5.2 2 nd Setting, Font Types					
	Height	Serif	# of times	SG type	Scott type
Type B	2.75	Sloping	54	b	g
Type C	2.75	Straight	11	c	h
Type D	3.25	Straight	51	d	i
Type E	3	Sloping	4	e	j

The four Type E's are all quite different, as can be see from Illus. 5.4-1 to 5.5-4. It would seem that at least two different fonts were mixed together in the same type case.

The spacing is too variable to be meaningful.

Gaps in the bar are known to occur at 20 locations in the setting, as shown in the diagram by an asterisk and described in Table 5.4.

The bars and the value are not properly aligned, as the bar is displaced a bit left of the value, opposite to the case for the 1st Setting.

Table 5.3 1d/5s 2 nd Setting Diagram													
		Left Pane						Right Pane					
Space		1	2	3	4	5	6	7	8	9	10	11	12
9	1	D	D	E1	F	E2	B*	B	B	B	B	B*	B
10	2	D	C	F	F	D	D*	D	E4	D*c	B	B	B
10.5	3	D	C	B	B	B	B*a	B	C	C	B	B	B*
9	4	D	B	B	B	B	B*	B	B	B	B	B*	C
10.5	5	Db	B	B	B	B	B*	B	C	B	B	B	B*
10	6	Db	B	B	C	B	B*	B	B	B	B	C	B*
10	7	E3b	B	B	C	C	B*	C	B	B	B	B*	D
10.5	8	D	D	D	D	D	D*	D	D	D	D	D*	D
10	9	D	D	D	D	D	D*	D	D	D	D	D*	D
9	10	D	D	D	D	D*	D	D	D	D*	D	D	D

Table 5.4, 1d/5s 2 nd Setting, Bar Gaps					
Left Pane			Right Pane		
No.	Type	Position	No.	Type	Position
6	B	2 mm right of stop.	5	B	3 mm right of stop.
12	D	2 mm right of stop.	9	D	0.5 mm left of stop.
18	B	2.5 mm right of stop.	18	B	7 mm left of stop and 12.5 mm from end of bar.
24	B	3 mm right of stop.	23	B	4 mm right of stop.
30	B	6 mm right of stop.	30	B	4.5 mm left of stop and 8.5 mm from end of bar.
36	B	11 mm right of stop.	36	B	7 mm left of stop and 13 mm from end of bar.
42	B	7 mm right of stop.	41	B	3 mm right of stop.
48	D	1.5 mm left of stop.	47	D	3.5 mm left of stop.
54	D	2.5mm left of stop.	53	D	3.5mm left of stop.
59	D	0.5 mm right of stop.	57	D	3 mm right of stop.

Varieties

There are only 4 known apparently constant varieties in this Setting.

- Wide spaced stop on left pane No. 30, type B.
- Large, level stop on left pane Nos. 25 (D), 37 (E) and 49 (D).
- Dropped stop on right pane No. 9 (D).
- No left serif of 1, Types D and B. Position unknown, perhaps transient or late damage.

At least one half-sheet was given an inverted surcharge. Types B and D inverted are well known, but only two copies of type C and none of type E have been reported.

Probably only one half sheet was doubled. Close study of various doubles (Figs 5.7-5.11) shows no reason that they could not all have come from the same half sheet, with one or both of the surcharges slanted a bit. Recorded used examples are all from Fauresmith.

Misplaced overprints are recorded, including a no bar variety.

Third Setting

The 3rd Setting of this issue is not well documented. The only pane seen was reported by de Raay¹, but was broken up without a proper record made. He said that all stamps had a thick Roman 'd' instead of the lighter 'd' of the 2nd Setting. The numerals are quite variable, but are all quite similar to type D of the 2nd Setting. See Figs. 5.12 (Type F1, large level stop) and 5.13 (Type F2, small raised stop).



If this were a setting of 120, there would again be at least 18-20 bar gaps. De Raay stated that on his right pane, the gaps were identical to those in the 2nd Setting, except on row 2, where the gap is on R2/4 instead of R2/3. This suggests that little change was made in the layout of the bars, which gives rise to the question as to why the values and d were reset. A list of reported bar gaps is shown in Table 5.6 above.

Table 5.5, Bar Gaps Nos. 1-3, 3 rd Setting							
2nd Setting, B12, gaps BR corner, R Pane				3 rd Setting B12, stops and gaps Reported as BR corner, TR pane			
		*		sr	LL,*1	sr	sr
		*		LL,*2	sr	sr	sr
*				LL	LL,*3	sr	sr

*=bar gap, LL=Large Level stop, and sr=small raised stop
Gap #1 is 10.75mm left of stop, #2 is 3mm left and #3 is 11mm left.

The largest known presently existing block is a block of 12, placed at the bottom right corner of a top right pane.² Its arrangement of bar gaps and stops is shown in Table 5.5, along with the arrangement of the bottom right corner of the 2nd Setting. The arrangement of breaks

¹ de Raay, Phil. Rec. 1904, 26, 258.
² Allison, Bull 167, p2546, June 1997.

in this blocks does not correspond to the similar position in the 2nd Setting, nor in fact to any possible position in the 2nd Setting, which contradicts de Raay.

Generally, the spacing of the value to bar is 9.5 mm, but examples are known at 10.5 mm, and the first row in the block is 10 mm. Vertical repeat in the block is 24.5 and 23.5 mm, and the horizontal repeat is 20 mm, 20 mm and 18.5 mm in the last column.

Varieties

The following varieties appear to be constant in the setting:

- (a) Dropped l (raised stop).
- (b) Curly line above body of d, dropped 'd' (raised stop).
- (c) Wide space between l and d (raised stop).

Doubles and inverts are known. Fig. 5.14¹ and example at right show double surcharges, one surcharge being vertically misplaced so that the bar is at the top. Both inverts and doubles are now accepted as genuine, but are rare.



It now seems certain that de Raay's statement that the entire 3rd Setting utilized the thick Roman d is incorrect. There are vertical pairs with the upper stamp having the thin antique d and the lower the thick Roman d.² In addition:

Anomalous Items

1. An example of a type B with antique d from the 1st column of a left pane. Not known in the 2nd Setting.
2. An example of Type C, antique d, from the 6th column of a left pane. Not known in the 2nd Setting.
3. Two examples of Type C, antique d, with bar gap (10mm left). Not known in the 2nd Setting.
4. An example of Type D, antique d, with gap 5.5mm left. Not known in 2nd Setting.³
5. An example of Type B, antique d, with gap 3.5mm left. Not known in 2nd Setting.⁴

It should be borne in mind that one should not to take bar gaps too literally. While some are actual gaps between bar segments, some are only nicks in the bar, which may print only occasionally. This makes this information even harder to interpret. The above gaps may

¹ B&M Part I, p 86.

² B&M Part, p 85.

³ Allison, Personal Correspondence, Jan 1994.

⁴ Ibid.

have come from the unknown sector of the 3rd Setting, a partially reset 2nd Setting or some may only be phantoms of irregular printing conditions and loose type.

Forgeries

A forgery has been reported with an enormous 1, far too big.¹ It is actually over a small 1.² A forgery or an attempt by a postmaster to make the '1' more legible?

Table 5.6 3 rd Setting, Bar Gaps				
	Col	Gap	Spacing	Remarks
1		2 mm left of stop.	9.5 mm	Raised stop, no wing margin.
2		3.5 mm right of stop	9.5 mm	Raised stop, no wing margin.
3		10 mm left of stop	10.5 mm	Level stop, no wing margin.
4		4 mm left of stop	10.5 mm	Level spaced stop, no wing margin.
5		12 mm left of stop	11 mm	Level stop, no wing margin.
6		6.5 mm left of stop	9.5 mm	Raised stop, no wing margin.
7		3 mm left of stop.	9.5 mm	Level stop, no wing margin.
8		1.5 mm right of stop	9.5 mm	Raised stop, no wing margin.
9		6 mm left of stop	9.5 mm	Raised stop, no wing' margin.
10		4 mm left of stop.	11 mm	Raised stop; 5th vertical row.
11		4 mm wide and 11 left of stop	9.5 mm	Level stop, no wing margin.
12	6	2 mm left of stop.	9.5 mm	Level stop, wing margin to right; 6th vertical column.
13	6	2.5 mm left of stop 10.5 mm right of stop	9.5 mm	Double gap on right hand stamp of pair with wing margin to right; raised stop; 6th column, but the second gap could fall on 7 th vertical column on other sheets (Fig. 5.24) on the left wing margin. Same as below, except 2 mm shifted and stop fell.
14	6	4.5 left of stop 8 mm right of stop	9.5 mm	Double gap, wing margin to right, level stop; 6th column, could fall on 7th column wing margin.
15	6	5.5 mm left of stop	9.5 mm	Level stop, wing margin to right. 6th column.
16	6	2.5 mm left of stop	10 mm	Level Stop, wing margin to right; 6th column.
17	6	1.5 mm right of stop	9.5 mm	Raised stop, wing margin right. Allison1.
18	7	4.5 mm left of stop	10 mm	Level stop, wing margin left. Allison ibid.
19	6	4.5 mm to left of stop	??	De Reuterskiold
20	6	2.5 mm to left	??	Immediately below the stamp above. De Reuterskiold.
21	12	8 mm left of stop and 13 mm from end of bar	9.5 mm	Raised stop, no wing margin; 12th vertical column.
22	12	10 mm left of stop	9.5 mm	Level stop, no wing margin, 12th vertical row.

¹Lomax, Bull 105, p258 ff, June 1981.

²Allison, Bull 145, p1991, Dec. 1991.

Chapter 5 Illustrations

1d.

Fig. 5.1
1st Setting
Type A

1d.

Fig. 5.2
2nd Setting
Type B

1d.

Fig. 5.3
2nd Setting
Type C

1d.

Fig. 5.4
2nd Setting
Type D

1d.

Fig. 5.5-1
Type E1

1d.

Fig. 5.5-2
Type E2

1d.

Fig. 5.5-3
Type E3

1d.

Fig. 5.5-4
Type E4



Fig. 5.6
1st Setting
Double Type A

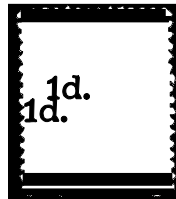


Fig. 5.7
2nd Setting
Double Type B

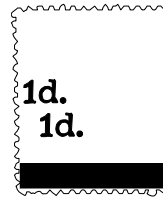


Fig. 5.8
2nd Setting
Double Type B



Fig. 5.9
2nd Setting
Double Type D
Large stops
Fauresmith



Fig. 5.10
2nd Setting
Double Type E
Fauresmith

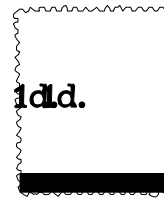


Fig. 5.11
2nd Setting
Double Type B

1d.

Fig. 5.12
3rd Setting,
Type F1
Large, level stop

1d.

Fig. 5.13
3rd Setting
Type F2
Small, raised stop



Fig. 5.14
3rd Setting
Type F2
Double

Notes

Notes

Chapter 6, The ½d Provisional of 1882

The inland postage rate on newspapers was reduced from 1d to ½d in April 1882. A new definitive was ordered, but was not delivered until February 1883.¹ The ½d provisional was not issued until August 1882, which implies that the new rate did not go into effect until then.



The 5/- green was surcharged with ½d (Fig. 6.1) and had a bar canceling the old value, shown in Fig. 6.1, on the right, and on cover in Illus. 6.1. It has been said that the sheets of the 5/- value were cut in two along the horizontal gutter, rather than folded, but there is no published evidence to this effect. The forme was of 60 units, all of a single font of type. A number of complete panes are still in existence.

The bars running across the pane show 11 bar breaks (plus 2 damaged bars), rather than the expected 10. Some of these may only be bar 'nicks', rather than breaks. False breaks are known that are just nicks which print intermittently, and quite probably one of the two breaks shown on rows 5 and 10 should be actually a nick. It is also odd that there is no reported break in row 8. On No. 22 the bar is badly damaged but there is no gap visible. Nos. 23 and 24 also show some damage.

Table 6.1
Bar Gaps. ½d 1882

Table 6.1 Bar Gaps. ½d 1882						Space
						6.5-7/24
	x					8.5/24
			x			8.0/24
	z	x	y	y'		8.5/24.25
		x		x		8.5/24
		x				9.0/24
		x	z			8.5/24
						8.5/24.75
		z		x		9.0/24
		x		x		8.5
21.5	18.5	21.5	19.5	18.5		

x = gaps in bars, y, y' = damaged
bar, z=bar nick

Table 6.1² shows the location of all these bar gaps with an 'x' and bar nicks as 'z'. Down the right side, the table also shows the distance from the bar to the bottom of the 2 (e.g. 6.5-7 mm), and the repeat distance between bars (e.g. 24-24.75 mm). On the bottom is the horizontal repeat distance. By means of these measurements and the position of the gaps it is possible to assign almost any pair of stamps to its correct position on the pane.

¹ B&M Part 1, p94 (As extended)

² B&M Part 1, p96.

The positions of these gaps relative to the surcharge are shown in Table 6.2, the measurement given being the horizontal distance from the tail of d to the center of the gap.

Table 6.2, Bar Gap Positions	
No.8.	10.5 mm left on No.8, 11 mm right on No.7.
No.16	11.5 mm left on No. 16, 10 mm right on No.15.
No.21	2.5 mm wide gap, 5 mm right.
No.22	Damaged bar, y'.
No.23	Damaged bar, y', ibid
No.27	10.5 mm left on No. 27, 8 mm right on No.26.
No.29	12 mm left on No. 29, 7.5 mm right on No.28.
No.33	5 mm left.
No.39	1.5 mm left.
No.51	3.5 mm left.
No.53	9 mm left on No. 53 or 10.5 mm right on No.52
No.57	7 mm left.
No.59	12 mm left on No. 59, 7.5 mm right <u>d</u> on No.58.

Shown below are Rows 3-5, showing gaps on Nos. 16, 21, 29 and 30 plus damaged bar on 22 and 23.



It had been thought that a second setting might exist, on the basis of the following four examples of 'anomalous' bar gaps that have not been seen on any of the known panes of the 1/2d on 5 shillings:

1. Gap 5.5 mm left of d, 8.5mm spacing.
2. Gap 9 mm left of d and end of bar 10.5mm right of gap, 8.5 mm spacing.
3. Double gap, one under tail of 1/2d, the other 1.5 mm to right, 8.5 mm spacing.

4. Gap 3 mm left of d, 8.5 mm spacing.

However, the third of these (double gap, one under the tail of the d and one 1.5 mm right, with 8.5 mm spacing) has been found on No. 20 of the 3d/4d of the following provisional issue.¹ Another example of this 3d/4d stamp at the same position does not show this gap, showing the gap was not constant. The fourth of these is now reported to be on No. 51.² All four therefore are probably nicks, rather than gaps, and only show up under certain printing conditions. It is thus very improbable that there was a second setting.

There are no significant varieties in this issue. Various minor varieties have been reported, but almost all of these seem to be transients.

Two apparent examples of actual damaged type have been seen.³ In the first, the foot of the 1 is pushed right, giving a bent stem. The second shows a clear break in the top of the loop of the d on an otherwise over-inked print. Both are due to damage during the printing.

The literature discusses an apparent variety that looks like a double over a previous overprint. This actually is a transient caused by a bit of extraneous matter stuck to the type.

Doubles and Inverts

There are quite a few quite apparently different double and invert examples in this issue. Most arise from just two mistakes and the subsequent corrective efforts.

The first mistake occurred when a half sheet was so misplaced so that the surcharges fell partly on both panes. Fig. 6.2⁴ is identified as left pane No. 8 (2nd row, 2nd column) by the position and shape of the bar break. Thus the first column was not surcharged and the 2nd column had $\frac{1}{2}$ and part of a bar only. On the right pane then, the first column was printed normally and the last five not at all. Thus on the left pane the last four columns had the surcharge split so that the $\frac{1}{2}$ appeared at the right-hand edge of the stamp and d at the left-hand edge. To correct this mistake each of the two panes was then correctly surcharged. This gave the normal surcharge only on the first column of the left pane and the last five columns of the right pane. After this correction, the four last columns of the left pane show double Type 1, with one centrally placed and one split (Fig. 6.3). The first column of the right pane had two surcharges fairly close together in the center of the stamp, and this double, Type 2, is also illustrated in Fig. 6.3. The 2nd column of the left pane had one surcharge correctly placed with only the $\frac{1}{2}$ of the other surcharge at the right-hand edge of the stamp, giving double Type 3 as shown in Fig. 6.2, which has a bar break 10.5 mm left and has 8.5 mm spacing.

¹ Hisey Collection, 1994.

² Kuiper, Bull 91, p1069, Dec. 1977.

³ Hisey Collection 1994.

⁴ Hisey Collection 2000.

A second mistake occurred when a left pane was inserted too far left by one stamp. This resulted in no overprint on Column 1, and an overprint appearing on the left edge of Column 1 of the right pane. When the right pane was then correctly surcharged, the 1st column now showed a double impression, Type 4 (Fig. 6.4).

The first column of the left pane now required an overprint. The method was explained in 1951. The pane with the first column missing the surcharge was inverted and placed in the press offset so that the unprinted column now received an inverted print. The result is shown in Fig. 6.5.² In adding the missing surcharges in this manner, there would be one stamp with no bar in each column, although it has not been reported.

These added surcharges in the first vertical column of the left pane were very poorly printed. The surcharge in Fig. 6.5 clearly shows traces of a double impression, as can be seen in the magnified and rotated view in Fig. 6.5a. Fig. 6.6³ is a clearly and completely doubled invert, both somewhat faint, another example of Type 5. If only one left pane was so treated, then all of the inverts are actually invert doubles, but so faint that they have heretofore passed unnoticed.

Figures 6.7 and 6.8 are of very close doubles, too close to be Type 2 doubles from the 1st column of the right pane. Additionally, one example⁴ shows a right wing margin, proving it was from a left pane. These must have come from an accidental double closing of the press, and are thus are a separate type, Type 6.

Fig. 6.9 and Fig. 6.9a are of a stamp⁵ that shows three impressions of the ½d and two distinct impressions of the bar. One impression is displaced horizontally from the strong print, so its bar would fall on the strong bar. The other weak impression is displaced down from it, and its bar can be seen, also poorly inked. How this arose is unknown, but its exceeding rarity argues against a full pane of triples. Could it be that a right pane was misplaced by one stamp and the expedient of printing one row was again employed? This time right side up, and after two poor prints, they finally got a good one?

¹ Durell, *Phil. Rec.*, 1905, 27,32.

² Bartshe Collection, 2000.

³ Bartshe, *ibid.*

⁴ Schau, *Personal Communication*, 2001.

⁵ Bartshe Collection, 2000.

Chapter 6 Illustrations



Illus. 6.1
Rouxville to Germany, August 1883
7½d paid
2½d Accountancy mark

Chapter 6 Illustrations

$\frac{1}{2}d$

Fig. 6.1
1/2d on 5/-
Normal



Fig. 6.2
3rd column double
Type 3

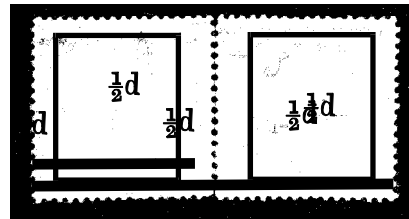


Fig. 6.3
Doubles, Types 1 & 2
Col. 6, left pane
Col. 1, right pane
Wing margins between

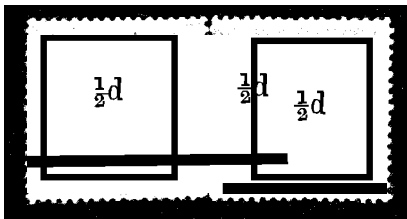


Fig. 6.4
Double Type 4
Col. 6, left pane
Col. 1, right pane
Wing margins between

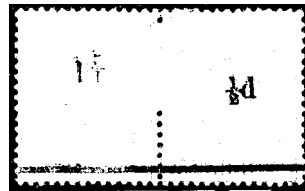


Fig. 6.5
Invert, doubled
Type 5

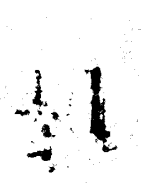


Fig. 6.5a
Fig. 6.5
magnified,
rotated

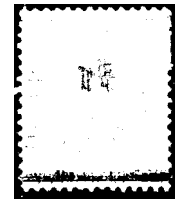


Fig. 6.6
Invert double
Type 5

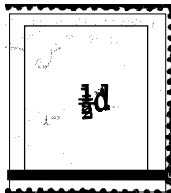


Fig. 6.7
Close double, Type 6
non-wing



Fig. 6.8
Close double, Type 6
non-wing

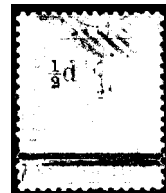


Fig. 6.9
Triple
2 bars

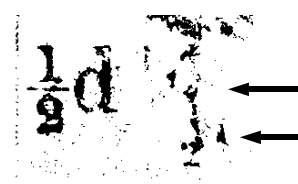
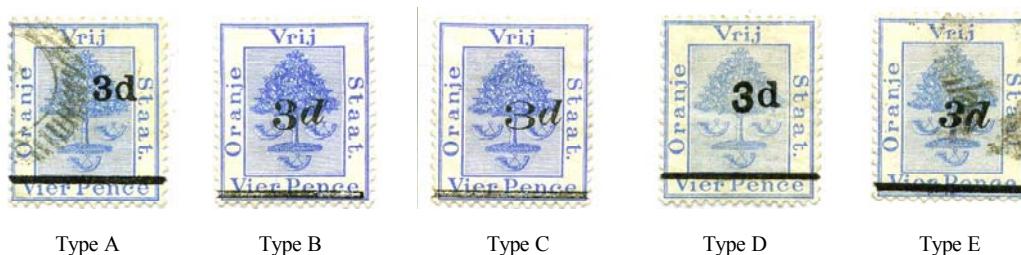


Fig. 6.9a
Triple
Fig. 6.7 magnified

Notes

Notes

Chapter 7, The 3d Provisional of 1882



The letter rate was again reduced by the Volksraad in April of 1882 from 4d to 3d, necessitating a provisional until receipt of the new definitives from De La Rue, which finally occurred in February, 1883.

This provisional was produced by using the now unneeded 4d value stamps and overprinting with 3d and an obliterating bar over the printed 4d value. This was done in a setting of 60, and issued on Sept. 24, 1882. When the 3d rate actually became effective is uncertain.

The Setting has long been well known¹ and almost nothing new has turned up in the last 30 years.

The Setting is made up of 5 fonts of 3 and two fonts of d. The 5 quite different 3's give 5 types of overprint, A through E, shown above. The two kinds of d are an italic lower case letter (I) and a roman lower case letter (R). These are shown below, illustrated in Figs. 7.1-7.5 and diagrammed in Table 7.2. Interestingly, each font of the 3 is found with only one font of the d. The italic d is present in the first 31 units (R1/1-R6/1) and the Roman d was used for the last 29 units.

Table 7.1 Types and Quantities

Type <u>3</u> /type <u>d</u>	Total Units	Positions	Figure
A/R	18	Nos. 43-60	Fig. 7.1
B/I	14	Nos. 18-31	Fig. 7.2
C/I	13	Nos. 4-17	Fig. 7.3
D/R	11	Nos. 32-42	Fig. 7.4
E/R	4	Nos. 1-4	Fig. 7.5

¹ B&M Part I, pp107-115.

The bars available were still too short to run across a full pane, so bar gap(s) occur in each row, though not always visible. Table 7.2 shows the setting diagram of this issue. It shows the Types A-E, varieties a-f, gaps 1-12, nicks ‘z’, and damaged bar ‘y’. Bar gaps are measured from the tail of the d to the center of the gap. Also shown in the last column is the distance from the bottom of the 3 to the top of the bar. This spacing must be viewed with caution, as variability in this dimension is known, particularly in rows 3 to 5.

The gap arrangement is almost identical to the ½d provisional printed just before, except that the bars in the 6th row were transposed, thus moving the gap. This suggests that these two provisionals were done sequentially, the ½d Provisional first and then the 3d, merely replacing the value in the forme.

Examples of No. 48 are known without damage to the bar, so the damage must have occurred during this print.

The vertical repeat distance between the bars is 24.5 mm on rows 1-2, 3-4, 4-5, 6-7, and 7-8; 24 mm on rows 5-6; 25 mm on rows 2-3 and 8-9; and 26 mm on rows 9-10.

No inverted surcharges have been reported, but double surcharges are known. It appears that at least two panes were surcharged twice. One of them had the first impression slanted at about 4 degrees down to the right, leading to various placements of the surcharge. A 4-degree slant will move the surcharge down about one half a stamp over the width of a pane, probably leaving at least one stamp with little or no surcharge. It was then re-surcharged with good placement. (Fig. 7.9 and right).



The other pane or panes had both surcharges properly placed and was presumably surcharged twice by accident. (Fig. 7.10 and right)



Type C

Type E

Crude forged doubles are occasionally found, often with no bar, see Fig. 7.11. Two Fournier forgeries are shown in Figs. 7.12 and 7.13, and should not fool anyone.

At least one pane was misplaced, leading to examples of transposed, such as this Type B.



Chapter 7 Illustrations

Table 7.2
Setting Diagram

	1	2	3	4	5	6	Space
1	E	Ec	E	E	C	C	7.5 mm
2	Cd	C7	C	C	C	C	9 mm
3	C	C	C	C4	C	B	9 mm
4	B	Bz	B12	By	B	B	9 mm
5	B	B	B3	B	B2	B	9 mm
6	B	D	Dx	D8	D	De	9 mm
7	D	D	D11	D9	D	De	9.5 mm
8	A	A	A	A	A	Ay	9.5 mm
9	A	A	A10	A	A5	A	10.5 mm
10	A	A	A6	A	A1	Aa	10 mm

Varieties

Var	Description	No.	Fig.
a	Dropped d.	60	Fig. 7.6
b	Shaved top 3	20	Fig. 7.7
c	Center of 3 hurt	2	
d	Lower loop of 3 hurt	7	
e	Hurt d		
f	Top loop of 3 cut		Fig. 7.8

Bar Gaps

Gap	Description	No.
1	16 mm left or 3 mm right on No. 58	59
2	15.5 mm left, 3.5 mm right on No. 28	29
3	15 mm left, 9.5 mm right on No. 26	27
4	14 mm left	16
5	12 mm left	53
6	11 mm left	57
7	9 mm left	8
8	9 mm left	34
9	7.5 mm left	40
10	6.5 mm left	51
11	5 mm left	39
12	1.5 mm right, 3 mm wide	21

Chapter 7 Illustrations

3d

Fig. 7.1
Type A

3d

Fig. 7.1
Type B

3d

Fig. 7.3
Type C

3d

Fig. 7.4
Type D

3d

Fig. 7.5
Type E

3d

Fig. 7.6
Var a
dropped 'd'
Type A

3d

Fig. 7.7
Var b
Shaved top '3'
Type B

3d

Fig. 7.8
Var f
Break TR '3'
Type C



Fig. 7.9
Double, 4 degree slant
#28, worn bar of #22

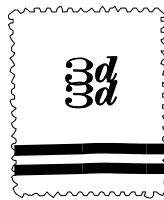


Fig. 7.10
Double
Normal

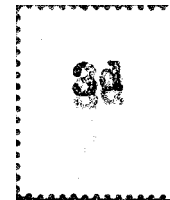


Fig. 7.11
Forged double

3d

Fig. 7.12
Fournier forgery 1

3d

Fig. 7.13
Fournier forgery 2

Notes

Notes

Chapter 8, The 2d Provisional of 1888.

In September 1888, it became necessary to provide a 2d provisional, as the letter rate had been reduced from 3d to 2d, and the 2d stamps ordered from De La Rue had not arrived. This provisional was produced by surcharging the 3d mauve with 2d. The earliest recorded usage of this provisional is September 29, 1888.¹

The setting was made up of one font of the d, and two different fonts of the 2. These have been described as ‘wide’ and ‘narrow’, but are actually the same width. They are, however, readily distinguished. See also the cover shown in Illus 8.1.

2d



Type 1, ‘Narrow’. Fig. 8.1. The ball of the number is set in from the tip of the toe. The tail serif is usually slanted, but occasionally vertical. A few tail serifs are missing.

2d



Type 2, ‘Wide’. Fig. 8.2. The ball of the number is centered over the tip of the toe. The space inside the top of the 2 is clearly much wider, and the ball is further away from the downstroke. The tail serif is thin and vertical, but is often absent. This example also happens to show no tail serif d.

2d



There is also another variety of the surcharge, the ‘curly foot 2’ (Fig. 8.3) which has not been found on any block. It seems not to be a piece of damaged type and there is no indication that it is a forgery. Considered genuine by many, but it might possibly be an inking problem. The example shown here also has a slanting d, a sign of type looseness.

Setting

Only two full panes have been reported, but it appears that the setting was a four-pane setting of 240 units, and that these two known panes are diagonally opposite one another in the sheet. This can be seen from the vertical repeat distances. The left known pane has

¹ Allison, IIsapex exhibit, 1999.

horizontal spacing of generally 21 mm, and the vertical repeat is generally 24.5 mm, with the last two rows at about 23 mm. However, the known right pane has very different spacings as shown in Table 8.1. If these panes had been set next to one another, the vertical repeats should match but that is not the case.

Table 8.1 Right Known Pane Repeat distances, mm			
Horizontal repeat		Vertical Repeat	
Col. 1-2	21.0 mm	Row 1-2	26 mm
Col. 2-3	19.5 mm	Row 2-3	26 mm
Col. 3-4	21.0 mm	Row 3-4	21.5 mm
Col. 4-5	19.0 mm	Row 4-5	22.5 mm
Col. 5-6	20.5 mm	Row 5-6	22.5 mm
		Row 6-7	25.5 mm
		Row 7-8	23 mm
		Row 8-9	23.5 mm
		Row 9-10	23.5 mm

A bottom marginal strip of 5 from a top pane¹ is known (Fig. 8.4). This is either Nos. 55-59 or 56-60. All type 1, with no damaged serifs. The first 4 all show vertical foot serifs to the “2”, but the last shows a perfect, slanting serif. The horizontal repeat distances are 21 mm, 20.7 mm, 20.7 mm and 20.7 mm. This arrangement of types is inconsistent with either of the known panes. Thus we can establish that there existed another pane setting, the horizontal repeat distances of which are quite uniform at about 20.7 mm, which is similar to the known left pane, which has a horizontal repeat of about 21mm. So it appears that the two known panes are not of a single setting of 120. Since this strip is from an upper pane, the two known panes are most likely top right and bottom left and the strip is from a top left pane.

A block of 18 is also known, 3 rows of 6, with all 2's of type 1 except its No. 11.² Apparently there are no serif varieties in this block. Measurements indicate a spacing of around 20.5 mm to 20.7 mm. and a vertical repeat of 23.5 and 23.5, approximately. Not consistent with the known panes, but not inconsistent with the above mentioned strip.

It now appears quite certain that the two known panes are not right and left adjacent pane but rather a top right pane and a bottom left pane from a single 240 unit setting. It is, of course, just conceivable that this was actually 2 different settings of 120.

¹ Hisey, Bull 152, p 2170, Sept. 1993.

² Allison, Bull 152, p2171, Sept 1993.

The settings of the surcharge types and known varieties on the two known panes are shown in Table 8.2.

Table 8.2, 2d on 3d Surcharge											
Known (bottom) left pane						Known (top) right pane					
1	1	1a	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1k	1	1
1	1	2a	1	2	1b	2a	1	1	2	1	1
1	1	1	1	1	1	1	1	1	1	2	1
1	1	2	2	2	1	1	1	1	1a	1	1
1	1	2	1	1	2	1	1	1	1	1	1
1	1	2	1	1	1	1	1	2	2	1	1
2	2	1	1	1	1c	1	1	1	1	2	1a
1	1	1	1	1	1	2	1	1	2a	1	1
1	1	2	1a	1	1	1d	2	1	1	1	1

Varieties

Varieties are listed in Table 8.3 and the positions are indicated in Table 8.2 for the two known panes.

Table 8.3 Varieties of 2d on 3d Surcharge					
	Varieties	Type 1	Type 2	LP	RP
a	No tail serif to <u>2</u> , Fig 8.5	Y	Y	Y	Y
b	Base of <u>2</u> broken off, Fig 8.6	Y	N	No.18	N
c	Dropped 'd', leaning, Fig 8.7	Y	N	No.48	N
d	Curly tailed <u>2</u> , damaged type 1	Y	N	N	No.55
k	Broken base of <u>d</u>	Y	N	N	No.10
Not on above panes					
e	Curly tailed <u>2</u> , very distinct				
f	Ball of <u>2</u> broken off				
g	<u>d</u> tilted left,				
h	End of tail of <u>2</u> broken off				

Doubles are well known. Close examination of four examples indicates all are from the same impression. The first impression is faint and partial. It looks like the forme had not been inked before closing the press. Two examples show only the ball and the toe of the 2 doubled, with the faint impression slightly left. One shows only the stem of the d partially and faintly doubled slightly right. The fourth example shows a fairly complete double, with

the faint image slightly left of the strong. Fig. 8.8. They do not give the impression of being ‘kiss’ doubles, which are always vertically displaced, while these are horizontally displaced.

At least one impression was inverted, with both ‘wide’ and ‘narrow’ 2’s¹ reported. As in the example to the right, all identifiable postmarks are from Jagersfontein, indicating where the sheet was sent.



Misalignments of the surcharge have been seen.

Other varieties found² include a type 1 with no top serif to the d a raised d, a tilted d and other flaws probably from poor inking.

A forged invert³ has been reported.



Illus 8.1

Harrismith to Germany, 5 May 1894

Registered Postal Card

11d stamps for 10d rate.

Top left stamp is Type 2, others Type 1.

¹ Allison, Ilsapex Exhibit, 1999.

² Hisey collection, 1994.

³ Bartshe, Forerunners, Vol. VI, p33, Mar 1992.

Chapter 8 Illustrations

2d

Fig. 8.1
Type 1
‘Narrow 2’

2d

Fig. 8.2
Type 2
‘Wide 2’

2d

Fig. 8.3
‘Curly tail’

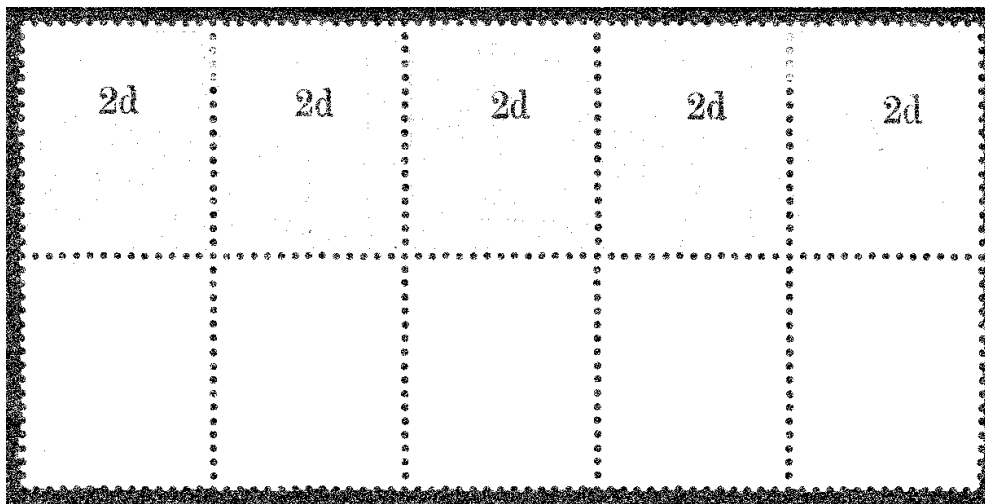


Fig. 8.4 Strip from bottom of a top (left) pane
Nos. 1, 2, 3, and 5 are Type 1, vertical serif. No. 4 is Type 1 with sloping serif

2d

Fig. 8.5
Var a
No tail serif ‘2’
Type 1

2d

Fig. 8.6
Var b
Broken bottom ‘2’
Type 1

2d

Fig. 8.7
Var. c
Dropped, leaning ‘d’
Type 1

2d

Fig. 8.8
Double, 1 faint.
Type 1

Notes

Chapter 9, The 1d on 4d and 1d on 3d Provisionals, 1890-2

There were three Settings of the 1d Provisional of 1890-92. All have long been quite well known.¹ The 1st Setting was on the 4d value in December 1890, the 2nd Setting was on the 3d value in March 1891 and the 3rd Setting was also on the 3d value in 1892. All were needed to alleviate shortages of the 1d between various deliveries of the definitive 1d stamps from London.

All the Settings were of 120 units, printing a top or bottom half sheet at a time. All used the same basic fonts, with the same d but with numerals of four different fonts. Clearly these numerals were all kept in one font case, as the arrangement in the forme is random. There have been differences in classifying some stamps as all imprints do not exactly match the archetype, due to damage, inking, etc.



1d

Type A. Thick numeral with a bulging vertical stroke and with the top serif thick and either curved sloping or straight and horizontal. (Fig. 9.1)



1d

Type Aa. Similar to Type A, but the bottom of the top serif is horizontal. Usually classified as just Type A. (Fig. 9.2)



1d

Type B. A thinner numeral with pronounced thin serifs at the foot. The top serif is thinner. (Fig. 9.3)



1d

Type C. An even thinner numeral with very small serifs top and bottom. Often seen with one or more bottom serifs missing. (Fig. 9.4)



Id

Type D. A Roman numeral I instead of 1. This only appears in the 1st Setting, the 1d on 4d

¹ B&M Part I, 127ff

The frequency of types is shown in Table 9.1 and the layouts of the three settings are shown in the Tables 9.2-4.

Table 9.1 Type Frequency			
Frequency	Setting 1	Setting 2	Setting 3
Type A	109	106	106
Type B	3	6	5
Type C	7	8	9
Type D	1	0	0

The reported horizontal repeat distances¹ for all settings are as follows:

1st Setting. The right pane has a horizontal repeat of about 20 mm, except for columns 4-5 where it is 21 mm. However, due to poor composing, the overprints on stamps 29, 38, 38, 40, 41 and 42 have the surcharge set a bit left and on stamps 10, 16, 23, and 30 a bit right. The left pane is again about 20 mm, except for stamps 35, 36, 53 and 54 that are set left a bit.

2nd Setting. On the right pane, the horizontal repeat is again 20 mm, except for columns 2 & 3 where it is 21 mm and 3 & 4 where it is 20.5 mm. The surcharge is a bit left on stamps 14, 28 and 34 and the numeral on stamp No. 2 is a bit left while the d is correctly placed.

3rd Setting. This Setting is quite neatly done. On the right pane, the horizontal spacings are generally 20 mm, but in the last column it is generally about 19.5 mm. Vertical spacing is less regular, ranging from 23 to 25 mm. From the top of the setting, the spacings are: 23.5, 25, 23, 24.2, 24.8, 23.5, 23, 23.8, and 23.2 mm.

Varieties

There are a number of varieties caused by flawed pieces of type. Of course, these varieties moved around in the three Settings. Care must be taken when examining these, because heavy ink and/or printing pressure may at times obscure the flaws. Other varieties were caused by movement of the type pieces and as such, may be somewhat variable. In Table 9.5 are listed varieties that have been identified in these Settings as noted in Tables 9.2 to 9.4.

Varieties 3 and 5 actually have the l raised out of line with the other stamps, while variety 10 has the d dropped. Often both types are often called ‘dropped d’. Generally one

¹ B&M, Part. I, pp132-3.

needs a multiple to determine which is which. Variety 5 is constant, being a bit of type where the l is actually a bit higher on the type base, probably from a different, though similar, font. It is reported that that variety 10, ‘dropped d’, does not show on some lower panes.¹ Apparently the ‘dropped d’ is actually movement of the type and is thus irregular.

Doubles and Triples 1d on 4d

Apparently at least four half sheets were printed more than once.

1. Type 1 Double. One half sheet had the first impression placed on or near the perforations, slightly slanted, drifting left to right going down the pane. The second impression was centered and slanted slightly up. Examples are shown at right and in Figs. 9.10 and 9.11.



2. Type 2 Double. Fig. 9.12. This had the first surcharge printed at an angle, sloping down to the right at about 12 degrees. This caused the print to wander all over the stamp, and even some stamps to be left with no print. This was then corrected by a second impression that is level and correctly placed. In Fig. 9.13 is shown an illustration of the effect of a 12-degree slanting surcharge. As can be seen, some stamps have no surcharge, and on some the surcharge is as far as two stamps away from the proper position on the sheet, which could lead to two different surcharges on one stamp. Examples are reported, as expected, with offsets on the back.

3. Type 3 Double. Fig. 9.14. This arose from closing the press twice on the same half sheet. Both prints are well centered, almost level, and almost superimposed. One print is somewhat poorly inked. On some stamps the prints are so close that the only evidence easily visible is the narrowed open loop of the d.



4. Triple impressions are known, shown at right and in Fig. 9.15.² One print is slanted up to the right quite a bit, one a bit less, and one is level and centered. Apparently the first impression was slanted enough to leave some stamps unsurcharged, and the correcting print was also, necessitating a third straight and central print. Obviously, on this half sheet some of the stamps would probably be doubles, looking somewhat like the Type 2 double above. Because of the differing angles of the overprints, no two stamps would be identical and many apparently different arrangements are possible. All of the eight recorded triples appear to have come from this half sheet, and the two used copies both show Wepener postmarks



¹ Jones, Phil. Rec. 1901, pp23, 3 and ibid pp27, 85.

² Bartshe Collection, 1998.

Doubles 1d/3d

Doubles of the 1d/3d are fairly common, much more so than for the 1d/4d issue, indicating that more than 4 half sheets were involved.

1. **Type 1.** The most common type (Fig. 9.16) has one print towards the top or bottom of the stamp and the second better centered. Why they were surcharged a second time is unclear, perhaps accidentally, or perhaps the first print was a full stamp out of position. Probably more than one half-sheet.



2. **Type 2.** A second type is known only from a full half sheet of the 2nd Setting in the Royal Collection, where both prints are fairly well placed.

3. **Type 3.** A third type (Fig. 9.17) has both imprints very close together. It would appear that in this case the half sheet was left too long in the press and got printed a second time. There are only a few reports of this type. Probably because it is not apparent to the casual observer. It can only be detected by observing the stamp itself closely. The space in the loop of the d is not as open as in a normal, and the stem of the l seems fatter than normal.



Surcharge Omitted

A block of nine of the 1d/4d is known¹ which is missing the surcharge on No. 29 and has an abnormal surcharge on No.30. Probably from a scrap of paper getting in the press.

A 4d has been reported^{2 3} with a thick printed black bar across the value and a manuscript 1d in red. An unusual item, to say the least. No satisfactory explanation has been forthcoming.

Miscellany

A block of 12 stamps, 6x2, of the 1d/3d is reported⁴ as being from a left pane, but with an arrangement not found in the 2nd or 3rd Settings. All are type A, except for No. 3 of the block, which is type C, and No. 12 of the block, which is type B. It seems to arise from either a type substitution and/or damage late in a printing.

¹ Sir John Wilson, 'The Royal Philatelic Collection' (London, 1952).

² B&M Part 1, p146.

³ Chilton, Bull 100, p1205, March 1980.

⁴ Marriott, Bull p745, 1970 and p778, 1971.

On the 1d/3d occurs¹ a ‘dropped d’ in the 3rd column in a left pane which is variety 10, while only a ‘raised 1’, variety 5, is noted in this column of the 1d/3d. This is possible, as both varieties are due to loose type.

Forgeries have been seen. On the 1d/4d, a rather poor effort has been reported² where it appears that the 1 and d were separately applied. Also a supposed 1d/3d invert, where the 1 is 3.7 mm tall rather than 3.2 mm and is of the wrong font. A triple³ forgery has the middle 1d covered with a smudge.



1d on 3d, Var B12, Top serif 1 hurt, rounded back at top, weak bottom serifs.
5d rate for ½ ounce letter to Europe.
Bethulia to Holland

¹ Hisey Collection 1998.

² Lomax, Bull 105, p1258ff, June 1981.

³ Bartshe, Forerunners, Vol VI, No 1, p33, Mar 1992.

Chapter 9 Illustrations

	1	2	3	4	5	6		7	8	9	10	11	12
1	A	A	A	A	A	A		A	A	A	A	A	A
2	A1	A	A	A	A	A2		A	A	C	A	A	A
3	A3	A	C4	C	A	A		A	A	A	A	A	A
4	A	A	A	A	C	A		A	A	A	A	A	A
5	A	A	A	A	A	A		A	B6	A	A	A	A7
6	A	D	A5	A	A	A		B	A	A	A	A	A
7	A	A18	A	A	A	A		A	A	A	C	A	A
8	A	A	A	A	A	A		B8	C	A	A	A	A
9	A	A	A	A	A	A		A	A	A	A	A	A
10	A	A	A	A	A	A		A	A	A	A	A	A

	1	2	3	4	5	6	x	7	8	9	10	11	12	
1	A	A	A	A	A	B8		A	A9	A	C	A	A	
2	A	A	A	A	A	A		A	A	B6	A	A	A	
3	A	A	A	A	C	A		A	A	A5	A	A	C	
4	A	A	A	C	A	A		A	A	A	A	A	A	
5	A	A	A	A	A	A		A	A	A	B	A	A	A1
6	A	A	A	B	A	C		A	A11	C	A	A	A	A
7	A	A	A	A	A	A		A	A	A	A	A	A	A
8	A	A	A	A	A	A		A	A	A	A	A	A	C
9	A	A	A	A	A	A		A	A	A	A	A	A	A
10	A	A	A	A	A	C		B12	A	A	A	A	B13	A

	1	2	3	4	5	6		7	8	9	10	11	12
1	A	A	A	A	A	A		A	A	A	A	A	A
2	A	A	A	A	A	A		A	A	A	A	A	A
3	A	A	A	A	A	A		C	B	A	C	A	A
4	A5	A	A	A	A	A		A	A	A	A15	A	B6
5	A	A	A	A	A	A		A	A11	A	B8	A	A
6	A	A	A	A	A	A		A16	A	A14	A	A	A
7	A	A	A	A	A	A		C	A	A	A	A	A
8	A	A	A	A1	A	A		A	A	A	C	C	A
9	A	A	B	A	A	A		A	B	C	A	C	A
10	A	A	A	C	A	A		A	A	C	A	A	A

	Description	Type	1 st Setting	2 nd Setting	3 rd Setting
1.	l bent, bottom right serif short, looks like wide spaced l d. Fig. 9.6.	A	R2/14		R8/4?
2.	Top serif clipped, blunt.	A	R2/6		
3.	l raised.	A	R3/1		
4.	No top serif l.	C	R3/3		
5.	Slightly raised l (see No. 10).	A	R6/3	R3/9	R4/1
6.	Top serif l slopes upwards.	B	R5/8	R2/9	R4/12
7.	No bottom right serif l and full l d moved right.	A	R5/12		
8.	l deformed, rounded at top back. No right bottom serif. Left bottom serif slopes down (raised l d on 1 st Setting only) Fig. 9.7.	B	R8/7	R1/6	R5/10
9.	widened spaced l and d Fig. 9.8.	A		R1/8	
10.	slightly dropped d.	A		R5/12	
11.	Bottom left serif of l hurt.	A		R6/8	R5/8
12.	Top serif l hurt, top of its back rounded, short bottom serifs.	B		R10/7	
13.	l has bent upright.	B		R10/11	
14.	Bottom left serif l missing, top serif faulty.	A			R6/9
15.	l has bottom left serif nearly missing.	A			R4/10
16.	l has nick on back side.	A			R6/7
17.	Dropped l (or raised d).		?		
18.	Printers lead (black mark) after the d, intermittent.	A	R7/2		
19.	Printers lead before the l Fig. 9.9.	A			

Chapter 9 Illustrations

1d

Fig. 9.1
Type A

1d

Fig. 9.2
Type Aa
Same as A, but
horizontal top
serif

1d

Fig. 9.3
Type B

1d

Fig. 9.4
Type C

Id

Fig. 9.5
Type D

1d

Fig. 9.6
Type A.
Var 1

1d

Fig. 9.7
Var 8

1d

Fig. 9.8
Var 9
Spaced 1d

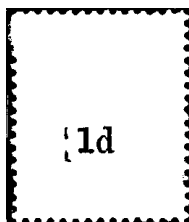


Fig. 9.9
V19
Printers Spacein front
of the 1, 1st Setting

Chapter 9 Illustrations

1d/4d Doubles 1st Setting

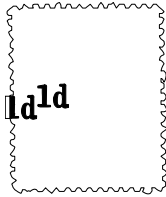


Fig. 9.10
Double B
Type 1
1st Setting

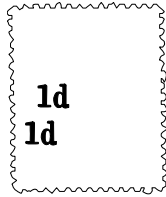


Fig. 9.11
Double A
Type 1
1st Setting

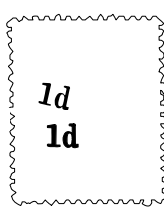


Fig. 9.12
Double A
Type 2
1st Setting



Fig. 9.14
Double A
Type 3
1st Setting

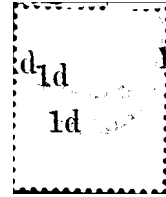


Fig. 9.15
Triple A
1st Setting

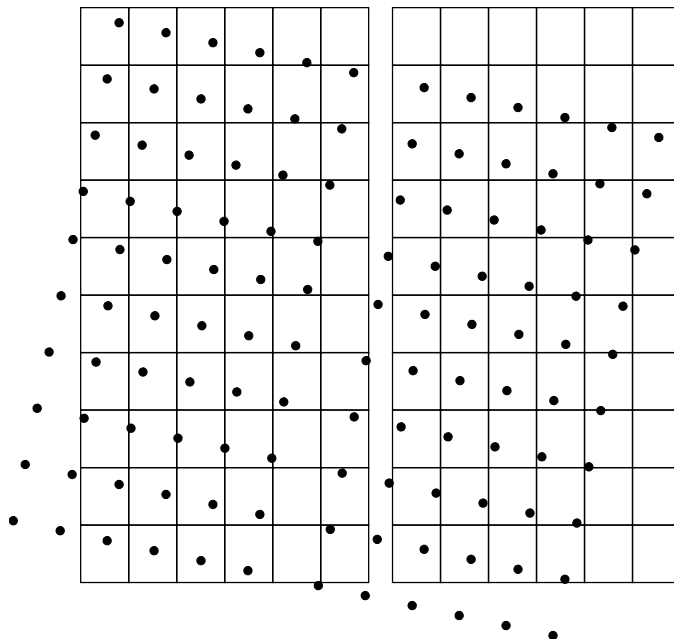


Fig. 9.13
12 degree surcharge
twist
Type 2 doubles
1st Setting

1d/3d Doubles 2nd & 3rd Settings

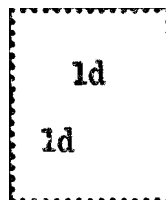


Fig. 9.16 Double A, 1d/3d
Type 1
2nd or 3rd Settings

1d

Fig. 9.17 Double A, 1d/3d
Type 3
2nd or 3rd Settings

Notes

Notes

Chapter 10, The 2½d Provisionals 1892 - 1897

General

The UK letter rate was reduced to 2½d effective September 1, 1892, creating a need for a 2½d stamp and simultaneously reducing the use for a 3d stamp. The now oversupplied 3d was surcharged to create the 2½d stamp. There were two widely separated issues of these stamps, the first in 1892 and the second in 1897. No definitive was ever ordered from De La Rue, apparently because there was such a large supply of the 3d at hand.

The 1st 2½d Provisional Issue, 1892-4

This issue reportedly appeared in October of 1892, but since the rate changed in September, it probably was issued in September. The ECU identifiable as from this Setting is 24 December 1892, which is a copy of No. 49 of the top left pane, Var. 'no ball on 2'. There were two Settings of this issue, both using the same relatively fine font shown at right and below and in Fig. 10.1. With this fine type, minor breaks in the print were plentiful. Some of these are true damage, but many are just transient flaws.



10d rate for Registered letter to US

1st Issue,

The 1st Setting was a forme for a full sheet of 240 units. One full sheet is reported¹ of this Setting, along with some blocks, but details are not well established. A Setting Diagram

¹ Buckley, Bull 65, p767, 1970.

is shown in Table 10.1 and a list of varieties described in this sheet in Table 10.2, but very few of these have been confirmed, aside from the dot in ‘d’ on No. 18 top left pane and No. 33 bottom left pane. The printer's space on No. 43 bottom right pane (perhaps variable) and the large stops on No. 1 bottom left pane and Nos. 18 and 41 of the bottom right pane also

Table 10.5, Repeat Distances between columns First Issue, 1 st and 2 nd Settings 1892		
Columns	First Setting, mm	Second Setting, mm
1-2	20.5	20.5
2-3	20.5	20.5
3-4	20	20
4-5	19.5	20
5-6	19.5	20.5
6-7	24.5	24.5
7-8	19.5	19.5
8-9	19.5	19.5
9-10	20	19.5
10-11	19.5	19.5
11-12	19.5	19.5

seem constant. So it is unclear which of these other varieties are constant or mere transients.

The 2 referred to in this list of varieties is always the large 2 unless otherwise specified.

Various other varieties or flaws have been found, but not confirmed. The picture remains unclear.

1st Issue, 2nd Setting

The situation is even less understood in the 2nd setting of 240, which occurred some two years later, as no complete sheet has been reported. By now, all sections of the sheet have been identified from panes or blocks except the bottom rows of the top left pane. The Setting Diagram is shown in Table 10.3 and the varieties in Table 10.4. Again, the varieties shown below are based on very thin evidence, so it is not known whether they are constant or merely transients, and other varieties have been seen.

A ‘wide 2 in fraction’ variety¹ (Fig. 10.1a) seems to be from another font, but could perhaps be a damaged type piece. Interestingly, the two types of 2 in the fraction look much like the two types of big 2 in the 2d on 3d provisional. There also is a ‘short 1’ in the fraction² (Fig. 10.1b). This is apparently not a failure to print, as the 1 shows a top serif. Locations of these are unknown.

Curly footed small 2’s are often seen, but are only inking transients.

The printing is very good with no inverts or doubles reported.

The repeat distances reported between columns are given in Table 10.5 for both settings.³ The repeat distance between rows in both cases is about stamp size, 23.5 to 24.5 mm.

The 2nd 2½d Provisional Issue, 1897

On January 1, 1897, a new issue of the 2½d on 3d appeared, using a heavier font as shown here at near right and in Fig. 10.5. There was only one setting of this issue, and only one major variety, the Roman I and Antique 2 in the fraction, shown at far right and in Fig. 10.6 on No. 46 of all panes, showing that this issue was a setting of only 60. A setting Diagram and variety list are shown in Tables 10.6 and 10.7.



There have been many reports of a ‘curly footed small 2’, but it is not a constant variety, rather only a transient inking/pressure phenomenon and is not uncommon. For example, a pane is listed with this variety on No.56 on a top right pane,⁴ but a different top right pane⁵ does not show it.

The variety top of large 2 broken off is also not constant, but not uncommon (Fig. 10.7).

The repeat distances were 23.5 mm between rows and 19.5 mm between columns. The placing of the overprint was variable, resulting in some badly misplaced overprints. No inverts or doubles have been reported.

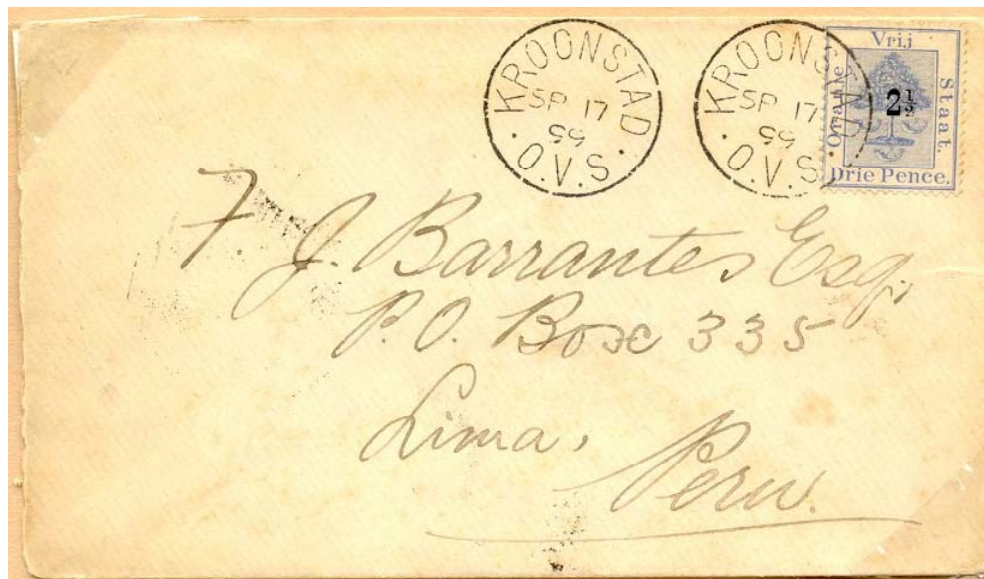
¹ Hisey Collection 1999.

² Hisey, *ibid.*

³ B&M, Part I, p163.

⁴ Crocker, David, Price list, April, 1998.

⁵ Hisey Collection, 1998.



2½d UPU ½ ounce letter rate
Kroonstad to Peru
17 SEP 99

Chapter 10 Illustrations

	1	2	3	4	5	6		7	8	9	10	11	12
1									F				
2									G				
3						A			H		I		
4													
5													
6				B									
7													
8													
9	C												
10	D				E				B				
11	J												
12			H					N					
13								O		P		J	
14													
15													
16													
17			K									J	
18	L							Q					
19		M						R					
20													

Table 10.2 1st Issue, 1st Setting Varieties			
	Description		Description
A	Dot in <u>d</u> . Fig. 10.2.	K	Dot in <u>d</u> .
B	No tail to <u>d</u> .	L	Break in top of <u>2</u> .
C	No ball to <u>2</u> .	M	Badly printed <u>2</u> in fraction.
D	Break between downstroke of <u>2</u> and foot.	N	Break in downstroke of <u>2</u> ; misshaped stop.
E	Lower half of downstroke of <u>2</u> missing.	O	Loop of 'd' broken at bottom.
F	Loop of <u>d</u> broken.	P	Rudimentary comma for stop. Constant.
G	Nick in left side of <u>1</u> .	Q	Printer's spacer after surcharge. Fig. 10.4
H	Misshaped stop.	R	Break in downstroke of <u>2</u> near foot
I	Nick in right side of <u>d</u> .		
J	Very large stop. Constant Fig. 10.3		

Chapter 10 Illustrations

	1	2	3	4	5	6		7	8	9	10	11	12
1				A	A					A	AE		
2						B		F		G		H	
3					C	D						I	
4													
5													
6												J	
7													
8									K				
9													
10													
11	L												
12	D	M											
13					N			O				A	
14				0								Z	
15										D			U
16				A	P							D	D
17						R							
18					S			Z		D	D		
19	T	U											
20		V	W			X		A	A	A	A	A	A

Table 10.4 1st Issue, 2nd Setting Varieties			
	Description		Description
A	No serif tail of large <u>2</u> .	O	Break in <u>1</u> .
B	Crescent for stop.	P	Smaller '2' from different font (2.0 mm high instead of 2.5 mm, and thick foot.)
C	Loop of <u>d</u> broken.	Q	Break in <u>2</u> , weakish loop to <u>d</u> .
D	Thin loop to <u>d</u> .	R	Taller <u>1</u> and narrower <u>2</u> in fraction.
E	Also loop of <u>2</u> broken.	S	Weak downstroke and no bottom serif to <u>2</u> .
F	Bottom loop of <u>d</u> weak.	T	No. 49 Loop of <u>d</u> weak and broken at top.
G	Top of <u>2</u> slightly flattened.	U	Broken or double stop.
H	Bottom of downstroke of <u>2</u> weak.	V	Whole surcharge very weak and stop small.
I	Break in stem of <u>d</u> .	W	Loop of <u>d</u> weak and broken at top.
J	Break in upper curve of <u>2</u> .	X	No tail to <u>d</u> and weak loop, more rounded.
K	Thin vertical line for stop.	Y	'Dirty/greasy'.
L	Dot in 'd' (same as No. 33 of lower left pane of First Setting).	Z	No Stop. Actually faint trace
M	Slight break in loop of <u>d</u> .		
N	No top to <u>d</u> .		

Chapter 10 Illustrations

Table 10.6
Setting Diagram
2nd Issue

	1	2	3	4	5	6
1						B
2		I				
3						
4		G			J	
5						
6						
7			E	C		
8				A		
9		F		C		
10						

Table 10.7 2nd Issue Varieties

	Description
A	Roman <u>I</u> , Antique <u>2</u> , No. 46. Fig. 10.6
B	Tail of large <u>2</u> broken off, some panes only, No. 6
C	Top of large <u>2</u> missing. Nos. 40 & 52, some panes. Fig. 10.7.
D	Roman <u>I</u> in fraction No. 59. Durrell pane. Transient.
E	Nick in end of tail of large <u>2</u> , No. 39. Transient.
F	Break between downstroke and tail of large <u>2</u> , No. 50. Transient.
G	Humpback on foot large 2, persistent.
H	Break between the top stroke of the large 2 and the downstroke. Transient.
I	Small 2 downstroke broken from the foot to level with the bottom of the ball. Seen on No. 8 but also elsewhere.
J	Almost vertical crack in the downstroke of the large 2, No. 23. Two other examples have been seen, one in a B9 and another in a top right pane. Probably constant.

Chapter 10 Illustrations

1st Issue, 1892

2½d.

Fig. 10.1
Normal
1st Issue

½

Fig. 10.1a
'wide 2'
of the fraction

½

Fig. 10.1b
short ½

2½d.

Fig. 10.2
Dot in loop ½

2½d.

Fig. 10.3
Very large stop

2½d.■

Fig. 10.4
Printers lead

2nd Issue, 1897

2½

Fig. 10.5
2nd Issue
Normal

I
2

Fig. 10.6
Roman I.
Antique 2

½

Fig. 10.7

2½

Fig. 10.8

2½

Fig. 10.9

Notes

Notes

Chapter 11, The ½d Provisional of 1896

In 1896 the supply of halfpenny stamps was running short at some post offices and the printing in the new color had not arrived, so a new ½d provisional was planned utilizing the still plentiful 3d stamps rather than incurring the expense of a new stamp. In the end, two very different Settings were used for this one issue. One has the overprint in figures and the other has it in words.

A. 1st Setting, Overprint in Figures



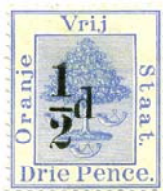
Type A

Type A. A normal 2 with vertical serif to the foot. Serif of the 1 is curved and slanting, and the 1 is often pinched at the base.



Type B

Type B. The 2 is identical to Type A, but the 1 has a more horizontal, straighter serif. The 1 is thicker at the base than in type A, and not pinched.



Type C

Type C. Unmistakeable curly 2 with thick 1 to match.



Type D

Type D. The 2 is of uniform thickness, even to the foot serif. No ball on the loop of the 2. Later in the print, a dent appears in the bottom stroke.



Types E and F have a larger, but similar, 2 than Types A and B. Type F has a curved, slanted 1.



Type F



Type F*

Types F are similar to Type E, but have a straight serif. Type F has a heavy stem and weak serifs, while Type F* has a thinner stem with a fairly heavy serif.



Type G
vertical serif

Type G
slant serif

Type G has a narrow 1 with a weak serif. The serif on the 2 is sometimes vertical and sometimes slanted.

The first effort involved surcharging with a large $\frac{1}{2}d$, using four separate type pieces to make up each unit of a 120-unit forme. There were, however, not enough of the $\frac{1}{2}$ and $\frac{1}{2}$ pieces of any single font in the desired size to make up the 120 units. The result was a forme with 7 distinctly different fractions, types A to G, shown above and in Figs. 11.1 to 11.7. These were not only of different styles, but were also of various different font sizes! There are actually two different type F's. The first has a $\frac{1}{2}$ very similar to Type E, and the second, type F* (Fig 11.6a), has a $\frac{1}{2}$ from a different font, where the stem is much thinner and the stem and serifs are all much the same width. The top serif is horizontal. This use of various sizes and styles of type inevitably lead to a loose forme, with the result that it was easy for type pieces to fall out of the forme.

The earliest recorded usage of this issue is Winburg sometime in September¹, with other early dates being October 1 in Trommel², October 7 in Zand Rivier³ and October 9 on a cover from Bloemfontein. It is estimated that there were only a very few hundred sheets surcharged with this setting.⁴ The most common postmarks are of Trommel, Winburg, Zand Rivier, and Bloemfontein. These were apparently the post offices that ran out of the halfpenny definitive first.

This was a very troubled printing with two very serious problems: a high incidence of type substitution and weak printing on the left side. As the scope of these difficulties was recognized, the print run was apparently cut short.

Type substitutions

It is apparent that there was a plague of type substitutions from type falling out. This is probably due to the fact that the various type bits were not of the same size, so the forme could not be really solidly composed and locked up. As of this writing, thirteen states have been identified of the left pane and eleven of the right pane. For example, a group of 6 right panes were examined and showed 5 different states. Table 11.1 summarizes the various states and varieties of this setting that have so far been identified. It appears from this that the printer had to stop and make substitutions every few printing impressions.

Varieties are also shown in this table and many are illustrated in Figs. 11.8-15. Some caution in interpretation is needed, as some of these varieties are, as usual, intermittent.

¹ B&M, Vol I, p188.

² B&M Vol I, p172.

³ Hisey Collection, 1997.

⁴ Hisey, Bull 154, p2212ff, Dec 1993.

Multiple surcharges, doubles, triples and quadruples

The multiple surcharges found in this Setting were mainly due to weak printing on the left side of the forme and, to a lesser extent, angled surcharging which left the top right corner of the right pane with no overprint.

The entire left side of the forme printed weakly, especially the first two columns. It seems that a considerable number of sheets had been printed before the seriousness of the problem was recognized. At this point the printing was stopped and a solution sought. Since the O.V.S. never wasted stamps, these problem stamps had to be fixed. The first attempt was to try to print by hand the individual bits that would match the weak print. This was tried out on a pane (see examples below) that was subsequently issued, as evidenced by a used copy from Winburg, dated September 1896¹.



Type D on D



Type E on E



Type F on F



Type G on G

Quite a few examples from this pane are known. A block of 8 from the Mosely Collection² (Nos. 19-22 and 25-28 of a left hand pane, Fig.11.16³) had been clearly printed the first time, but all except the No. 6 stamp in the block had an additional print of the 1 and 2 (made separately), but no bar or d. All, except for No. 5, had the added print matching the underlying original print. Finally, the No. 5 stamp was additionally overprinted with a neat Type G full print, obviously from a made-up complete hand stamp.



Another⁴ block of 9 of this experimental pane is known. It is Nos. 2-4, 8-10, and 14-16 and ties into the top of the block of 8 in the Moseley Collection. The top 3 stamps have only a 2 added, the next 4 have both a 1 and 2 added, and the last two are untouched. Both of the blocks have the original print quite to the left, but well centered vertically. Generally, the numerals matched the original overprint. However, this block shows the same 1 (Type A) used on types stamps overprinted with Types A, B, C, and D. In

¹ B&M, Vol I, p188.

² B&M Part I, p204

³ From photo from Fenn Collection

⁴ Allison, Bull 93, p1097, June 1978.

addition to these two blocks, about 15 single stamps from this pane are known, including some postally used. (see Fig.11.17).

Obviously this first correction procedure was extremely time consuming and laborious, which lead to making up of a hand stamp, of type G, complete with bar and d, for further use. All further multiple strikes use this hand stamp, with the possible exception of one example¹ of a weak type A overstruck with a complete type A, apparently from a hand stamp. No further examples of this type A double have been reported. Having settled on a

Type G hand stamp, the sheets were corrected, generally in the first two rows of the left side, but sometimes in the 3rd column, where at least one example² of a Type B is known which was weak enough to need the G overstrike.

On the top right side of the right pane the surcharge occasionally was slanted enough to run off the stamps. This was also corrected with the Type G hand stamp. It is also known on R2/1 of a right pane.

Panes of 60 have been seen with as many as 16 multiple strikes³ (see Illus. 11.1), preponderantly in the first two columns, but occasionally in the third column. Not a single left pane has been reported which does not have at least one double overprint.

However, there was more trouble. In the course of tediously hand stamping all the sheets, the worker was sometimes careless, sometimes not hitting the stamp, sometimes not having enough ink on the hand stamp, etc. These stamps then had to be struck again, and sometimes again and again. Thus triple and even quadruple overprints arose (See examples right). Fig.11.18 shows this quadruple⁴. The first strike is centered high and is weak. Of the next two, one is strong but half off the stamp and the other is weak and centered left. The final strike is strong and adequately centered, although a bit low.



Until recently, no triples from the right side had been reported, but one recently surfaced⁵, as shown at right and in Fig.11.19. It is a right pane No. 6, Type B with the variety 'o', broken bar under the d (see Fig.11.11). This first print is down so far that the 2 is partly cut off by the perforations. The next overprint is a very weak print; presumably a Type G canted about 20 degrees. The final is a Type G, canted about 10 degrees and dark as from a freshly inked hand stamp.



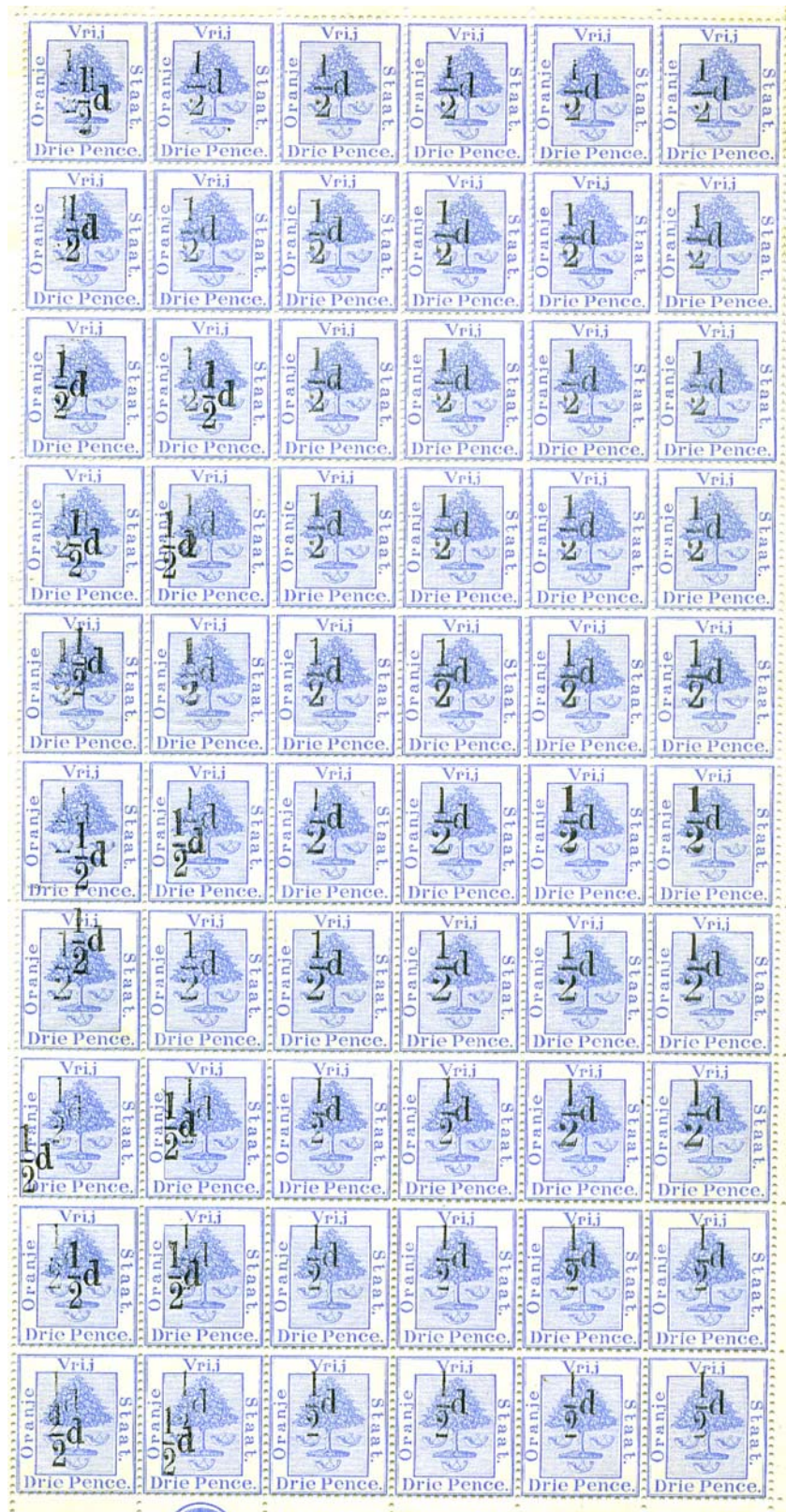
¹ Buckley, B&M Vol I, 185.

² Hisey Collection.

³ Hisey Collection.

⁴ Bartshe, private communication, 2000.

⁵ Hisey Collection.



Illus. 11.1, A bottom left pane showing 16 doubles, all Type G, 85% of life size

Table 11.1 Surcharge in Figures
Setting Diagram

Letters=varieties, Nos, see states table.

	1	2	3	4	5	6		7	8	9	10	11	12
1	A	2	A	4	A	A		1	A	A	A	5	Bo
2	A	A	A	A	A	12		7	A	9	A	11	A
3	13	14	15	A	A	A		A	A	A	B	A	18
4	20	A	A	A	A	24		A	A	B	A	A	A
5	C	C	27	D	D	D		D	D	D	D	29	30
6	Fb	F	Fc	Fd	C	C		C	C	C	C	C	C
7	E	E	E	E	E	F		Fp	F	F	Fq	F	F
8	G	G	45	G	F	F		Fr	E	F*	E	Es	E
9	G	G	G	G	G	G		G	G	G	G	G	G
10	G	G	G	G	G	G		G	G	G	G	G	G

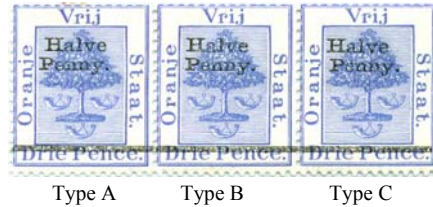
Table 11.2 Varying States of Individual Stamps

Stamp No.	States, left pane	Stamp No.	States, right pane
2	var f, some panes only.	1	A, At, B
4	A, Ag, B, Bi	5	A, Au, B, Bv
12	A, B	7	A, B
13	A, Aa, Af, B	9	A, B
14	A, B, Bi	11	A, Au, B
15	A, B	18	A, Au, B
20	A, B	29	D, Dw, Ds
24	A, B	30	A, B
27	Var h, not all panes.		
45	Var e, not all panes.		

Table 11.3 Varieties

Var	Left Pane	Type	No.	Var	Right Pane	Type	No.
a	<u>1</u> has no top.	A	5	n	<u>1</u> has no top.	A	4
b	<u>1</u> has no bottom serifs.	F	32	o	The bar under <u>d</u> is usually broken.	B	6
c	<u>1</u> has no serifs.	F	33	p	<u>1</u> has a break in the middle.	F	37
d	<u>1</u> has no top serif.	F	34	q	<u>1</u> has no BR serif.	F	40
e	Large <u>2</u> has a break in the curve.	G	45	r	<u>1</u> has no serifs and is bent.	F	43
f	<u>1</u> has a bar over the serif	A	1,13	s	<u>1</u> bent, thinned in center.	E	47
g	<u>1</u> has a break in the stem.	A	4	t	<u>1</u> has small top serif.	A	1
h	Large <u>2</u> has a hump in its foot.	D	27	u	<u>1</u> has top serif bent up.	A	11,18
i	<u>1</u> has a long top serif.	B	4,14	v	Large <u>2</u> has top broken off, many.	B	5
j	<u>d</u> is bent.	D	30	w	Large <u>2</u> has a nick in the back.	D	29

B. 2nd Setting, Surcharge in Words



A 2nd Setting in words rapidly succeeded the truncated 1st Setting in numerals. Whether it followed immediately on giving up on the 1st Setting or was delayed for a short time (under 3 weeks) is not known. It was not long delayed, however, as the first cancels show up only about a month after the first known postmarks of the numeral Setting. A Bloemfontein postmark of October 22, 1896 is so far the earliest known usage, with October 23 marks from Harrismith and Trommel.¹ The earliest cover shown below is dated November 21, 1896, from the Postmaster-General of the O.V.S. to the U.S.A.



This Setting of 120 units used HALVE PENNY in words in two lines with a canceling bar through the value on the base 3d stamp (Fig. 11.20). Borckenhagen must have received a

new shipment of bars, since he now had bars the full width of the pane and avoided having bar gaps.

There are basically three types of overprint: Type A (Fig. 11.21) with the H to the right of the P, Type B (Fig. 11.22) with the H directly over the P, and Type C (Fig. 11.23) with the H to the left of the P. The fine line running vertically through the left leg of the P in the illustration is an imaginary locator line used to determine the type. If it falls left of the left upright of the H, it is Type A, etc. However, in practice, due to slight movements in the forme, the apparent type can change, as it does on No. 46 of the left panes, where this unit fluctuates between Types A and B.

2nd Setting, 1st Print



Variety PEUNY, right stamp

In the 1st Print of the 2nd Setting there were two constant varieties. Var. a on No. 19 of the left pane, where the first n of Penny was set as an inverted n, looking like a 'u' (Fig. 11.20a) and Var. b on No. 60 of the right pane, where the stop was missing after Penny.

The layout of this 1st Print is shown in Table 11.4 and the varieties in Table 11.5

The distance from the bottom of the P to the top of the bar is 9.5 mm, except in rows 4, 7 and 8, where it is 10.5 mm. Likewise, the distance from the underside of a bar to the top of the bar below is 22.75 mm, except again in rows 3-4, 6-7 and 7-8 where it is 23.75 mm.

Collection.

These variations reflect a partly successful effort to keep the bar on top of the value being cancelled.

There was evidently weakness on the right side of the sheet, analogous to the weakness on the left side of the sheet in the previous setting. The stops on Nos. 6 and No. 30 print variably, sometimes fully, sometimes partially, and sometimes not at all. These variations are not actual states, just variability in print conditions.

In addition to the varieties above, there are transients, such as broken top P, malformed stops that look like lines and short lines that look like hyphens that show up in various places on stamps from various positions.

2nd Setting, 2nd Print

After a considerable number of sheets had been printed, some changes were made, making a distinct 2nd print of this Setting. The misspelled Peuny was corrected, the stop on No. 60 of the right pane strengthened and the vertical spacing rearranged so that the between bar spacing is now quite uniform at 23 mm. This print still showed occasional signs of weak printing of the stops on the right side, specifically on No. 30.

Printing errors, both printings

There were many cases of misplaced surcharges, both horizontally and vertically. Quite common was the top row showing no bar. Specifically, numerous copies of No. 6 of the right pane are known showing ‘no stop’ and ‘no bar’. Transposed prints with the bar over the words are also well known. Some prints were misplaced enough to show a transposed Penny/Bar/Halve.

Claims have been made of copies of the Peuny error with no bar, but this is impossible. The row with Peuny in it had a space between bars of 23.75 mm and the stamp is 24 mm high. Copies are known with the bar split between the top perforations and the bottom perforations.

Copies are known with full offsets on the back coinciding with the print on the front (including the Peuny example of Fig. 11.20a), which must have been made in the printing press. Since there is no evidence of printing small blocks, the press must have been just carelessly closed with no sheet in it, putting fresh ink on the tympan draw sheet. This ink then transferred to the back of the next sheet.

Several half-sheets were printed inverted (Fig. 11.24), and at least two of these were printed a second time right side up (Fig. 11.25). At least some of these were sheets of the 1st Print, as they include the Peuny variety. Some have the words well centered, and some not.

Very crude forgeries of the Halve double, one inverted (Fig.11.26) are known. Note in this case the use of short bars for the forged inverted print.

Table 11.4 2 nd Setting, 1 st Print Setting Diagram											
A	A	A	A	B	A		A	A	A	A	Ac
A	A	A	A	B	C		A	A	A	A	Af
Ae	A	A	A	B	C		A	A	A	A	Ag
Aa	A	A	A	B	C		A	A	A	A	A
A	B	A	A	B	C		A	A	A	A	Ad
A	A	A	A	B	C		A	A	A	Ah	A
A	A	A	A	B	C		A	A	A	A	A
A	B	A	AB	B	C		A	A	A	A	A
A	A	A	A	A	A		A	A	A	A	A
A	A	A	A	B	C		B	B	B	A	Ab

Table 11.5 2 nd Setting, 1 st Print Varieties			
a	Misspelled 'Peuny'. (Fig. 11.20a)	A	LP 19
b	No stop No. 60.	A	RP 60
c	No stop No. 6 .	A	RP 6
d	No stop No. 30.	A	RP 30
e	Damaged upper left serif <u>H</u> .	A	LP 13
f	No bottom left serif <u>H</u> .	A	RP 12
g	Large stop.	A	RP 18
h	No top serif 'l'.	A	RP 35
Vars c-h are somewhat variable in the 1 st state, but only Var d in 2 nd state.			

C. Surcharges in Both Words and Figures

When the 1st Setting was aborted, most of the ‘corrected’ sheets were distributed to the Post Office. However a few sheets remained which had this ‘figures’ overprint on at least half of the sheet. These were then further overprinted with the 2nd Setting Halve/Penny/Bar.

There is no doubt that that this was done during the 1st printing of the Halve forme, as the Peuny variety is known so treated, and also ‘No Stop No. 60’ on Type G of the figures Setting. There is also no doubt as to it having been done contemporaneously, as a copy is known¹ postmarked Trommel, OC ??, 9(6?) Batten type 677 (Fig. 11.27). This stamp can be placed as No. 56 or 59 of a left pane or 55, 56 or 57 of a right pane. That the main Halve printing was in Trommel early is shown by a block of 4² including the Peuny variety cancelled with the same canceller on 7 Nov. 1896 and a single cancelled 23 Oct. 1896.

Illustrations of the various types, varieties, and bar placements are shown in Figs. 11.27 to 11.35.

It is clear that both the surcharge in figures and the surcharge in words were legitimate printings to provide a provisional halfpenny to fill in until a new shipment of definitives arrived. Then the doubles, inverts and surcharges with both words and figures all fit in the typical O.V.S. pattern. That is, no stamp goes to waste. All surcharged stamps merely have to be clearly marked with the new value to avoid use at their original higher value. There was no such thing as ‘printer’s waste’ in Bloemfontein, in spite of the crude conditions. The post office never showed any reluctance from earliest to latest times to sell over the counter any sort of variety as long as it met the above rules.

Known facts as to the surcharge in both figures and words:

- The surcharge in figures is done from the actual printer’s forme.
- The forme used for surcharge in words is the actual printers forme of the 2nd Setting 1st print (including Peuny), not the final print. Thus, the prints were done early during the course of printing the ‘Halve’ issue, not afterwards.
- The full panes re-surcharged had been through the fixing up with the type G hand stamp.
- There was a nearby precedent for re-surcharging in words over figures in the Natal halfpenny issue of 1877, where a surcharge in words was used over a small surcharge in figures to improve security.
- The printer had to return to the Treasury the exact number of stamps he had received from them for surcharging.
- The surcharge in words was done very soon after the surcharge in figures.

¹ Hisey Collection.

² Bartshe Collection.

- They were sold over the post office counter as evidenced by postal use.

Given these facts it is quite clear that the print with both figures and letters was done in the normal course of business, and is perfectly legitimate.

Setting 1, 1/2d on 3d

Chapter 11 Illustrations

1
2

Fig. 11.1
Type A

1
2

Fig. 11.2
Type B

1
2

Fig. 11.3
Type C

1
2

Fig. 11.4
Type D

1
2^d

Fig. 11.5
Type E

1
2

Fig. 11.6
Type F

1
2

Fig. 11.6a
Type F*

1
2

Fig. 11.7
Type G

1
2^d

Fig. 11.8
Var. a
Top of 1 missing

1
2^d

Fig. 11.9
Var. e
Break in curve 2

1
2^d

Fig. 11.10
Var. j
Badly bent d

1
2^d

Fig. 11.11
Var. o
Bar under d

1
2^d

Fig. 11.12
Var. p
Break in 1

1
2^d

Fig. 11.13
Var. q
BR serif 1 missing

1
2^d

Fig. 11.14
Var. r
No serifs 1 slightly bent

1
2^d

Fig. 11.15
Var. s
1 bent, thinned in center

Chapter 11 Illustrations

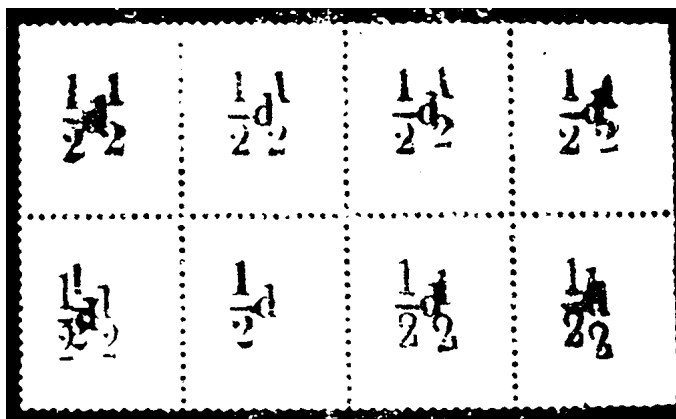


Fig. 11.16
Block of 8 from 'Trial' sheet



Fig. 11.17
Trial double
Type G on G

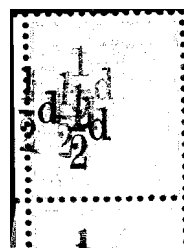


Fig. 11.18
Quadruple

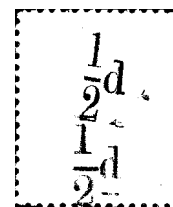


Fig. 11.19
Triple plus
Var 'o'

Setting 2, Halve Penny on 3d

Halve
Penny.

Fig. 11.20

Halve
Penny.

Fig. 11.20a
'PEUNY'

H
P

Fig. 11.21
Type A

H
P

Fig. 11.22
Type B

H
P

Fig. 11.23
Type C



Fig. 11.24
Inverted Overprint

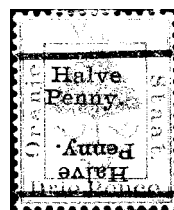


Fig. 11.25
Double
One inverted

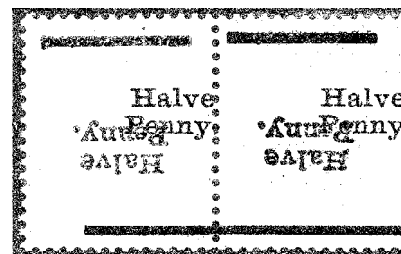


Fig. 11.26
Double
Forged invert on genuine upright

Chapter 11 Illustrations

Halve Penny on 1/2d on 3d



Fig. 11.27
Halve Type A on
1/2 Type G
Used Trommel

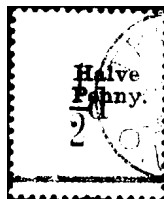


Fig. 11.28
Halve Type B on
1/2d Type G, double
Left Pane #56



Fig. 11.29
Halve Type A on
1/2d Type A
No stop, bar over,
No. 30

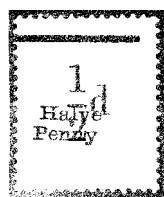


Fig. 11.30
Halve Type A on
1/2 Type B



Fig. 11.31
Halve Type A on
1/2 Type C

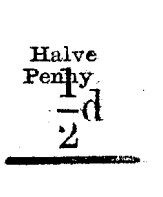


Fig. 11.32
Halve Type A on
1/2 Type D,
Var. h, LP No. 27
Hump on foot of '2'



Fig. 11.33
Halve Type A on
1/2 Type E
Bar angled up

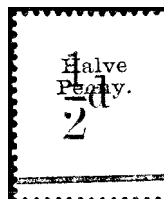


Fig. 11.34
Halve Type A on
1/2 Type F
Bar split on perfs

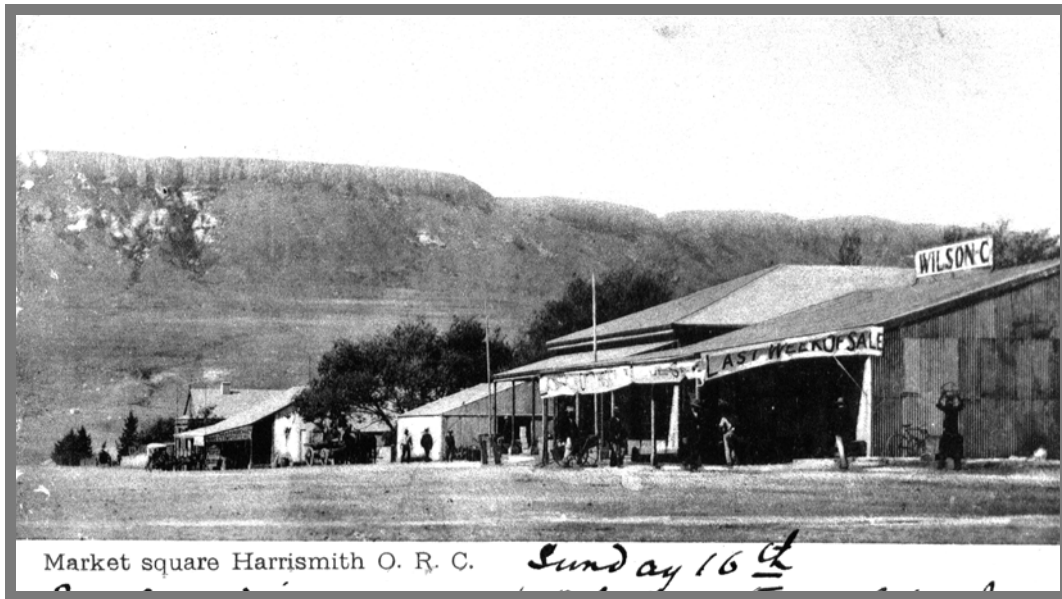


Fig. 11.35
Halve Type A on
1/2 Type G

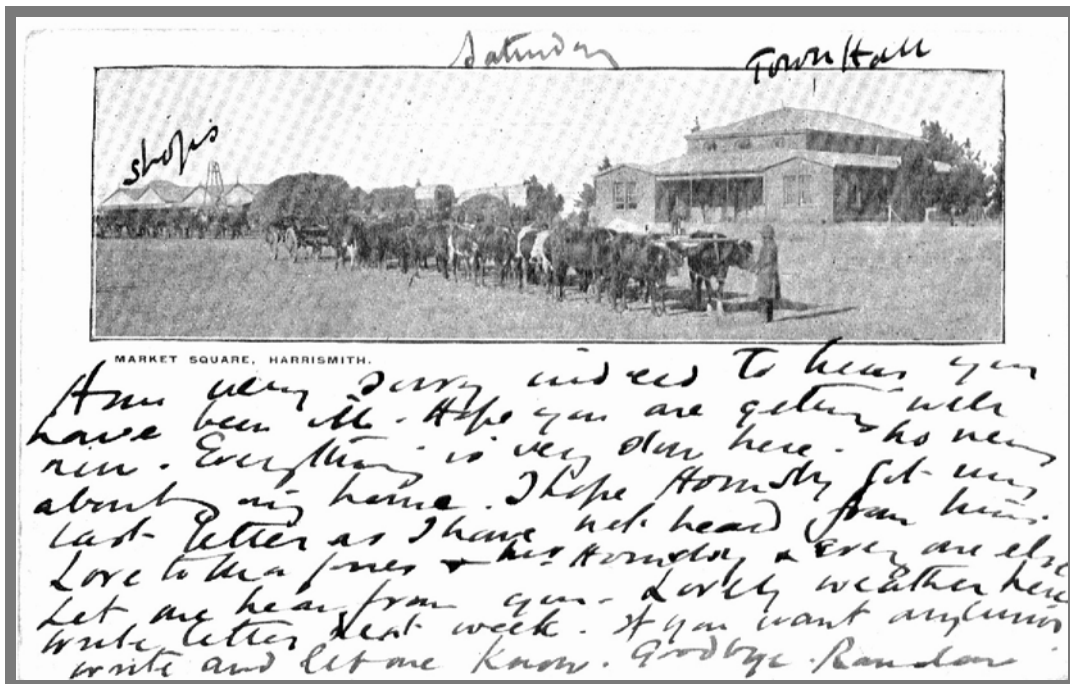


Notes

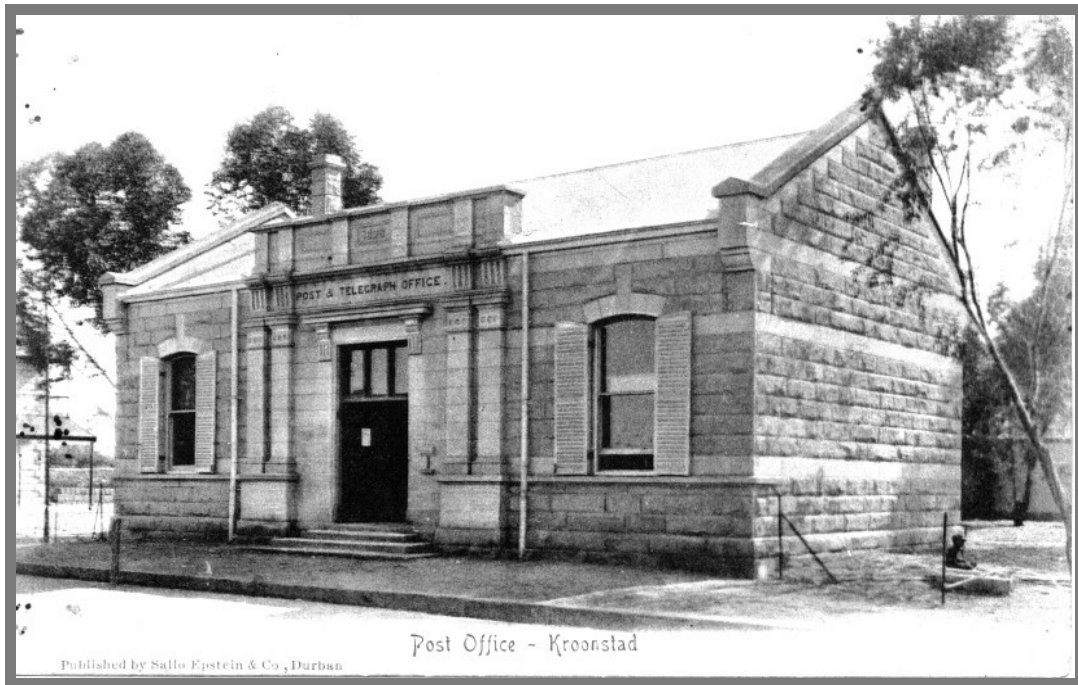
Turn of the Century Scenes in the O.V.S./O.R.C.



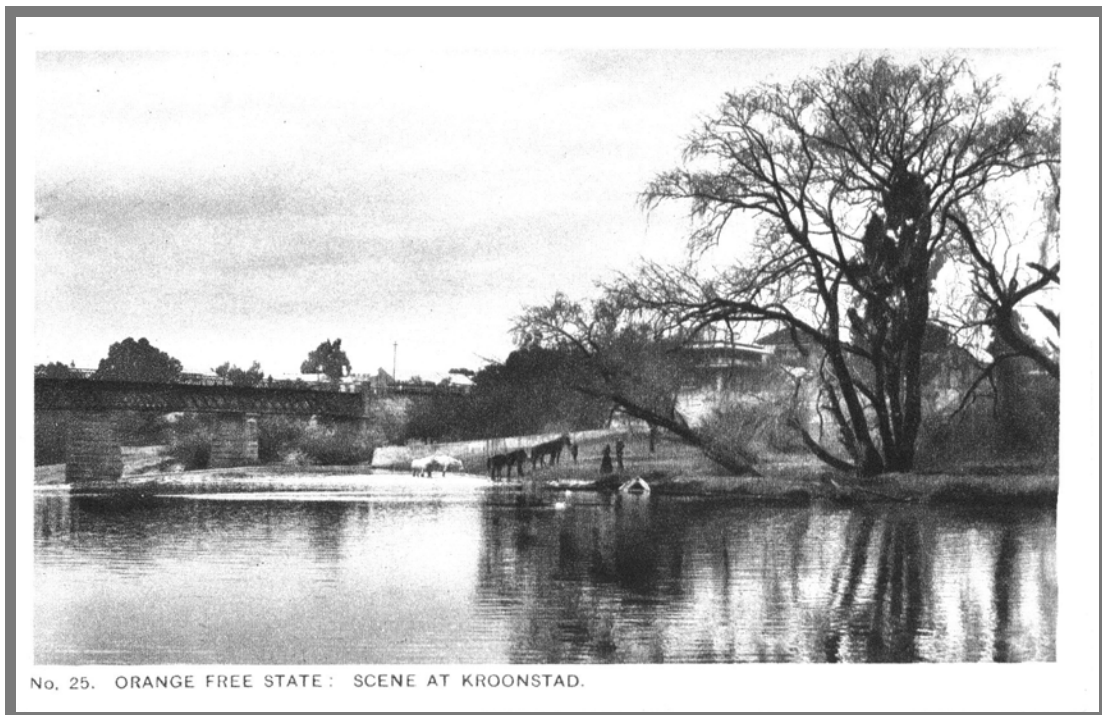
Market Square, Harrismith, O.R.C.
P/M 12 OC 04



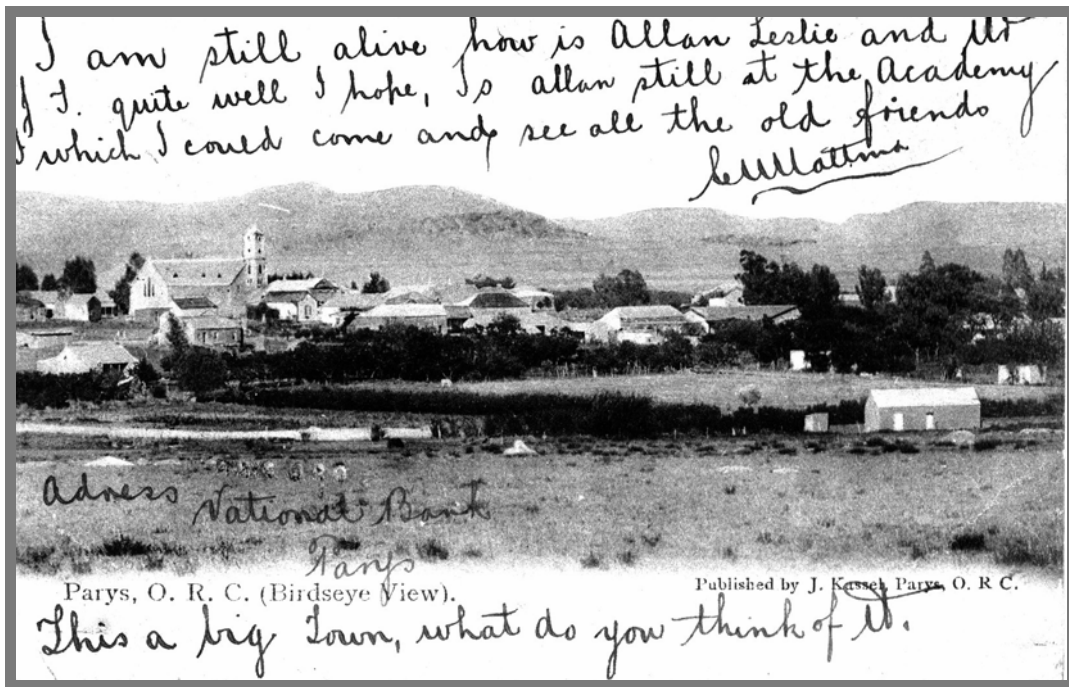
Market Square, Harrismith, O.R.C.
P/M 20 AP 02



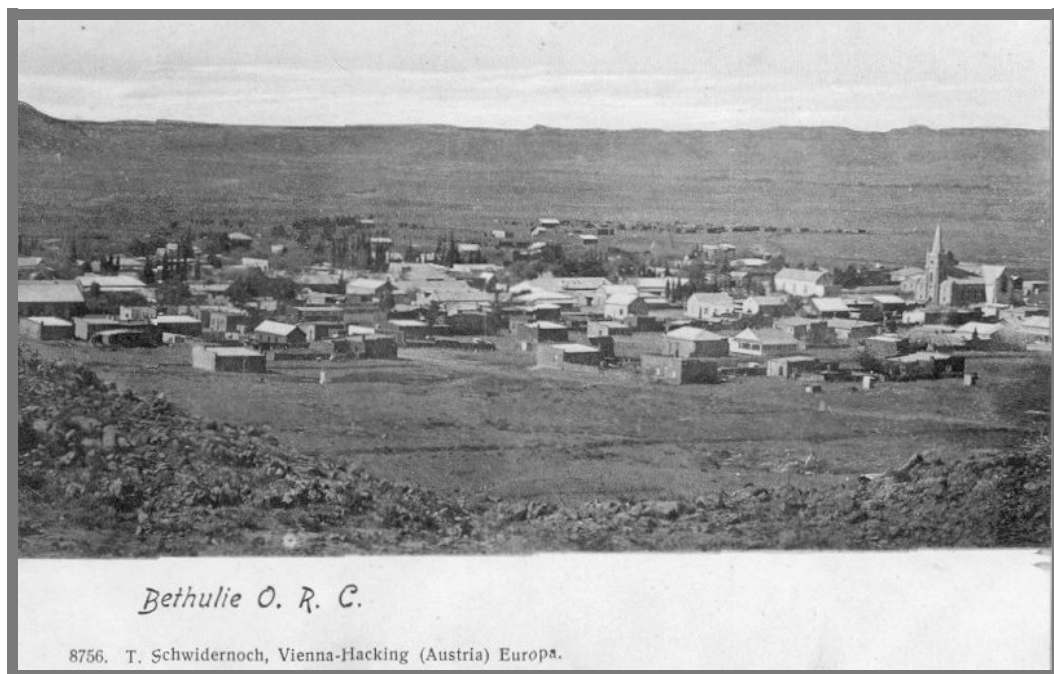
Kroonstad Post and Telegraph Office
 No date
 A Republican building, but words in English
 Published by Sallo Epstein & Co. Durban



Kroonstad RR Bridge
 No date



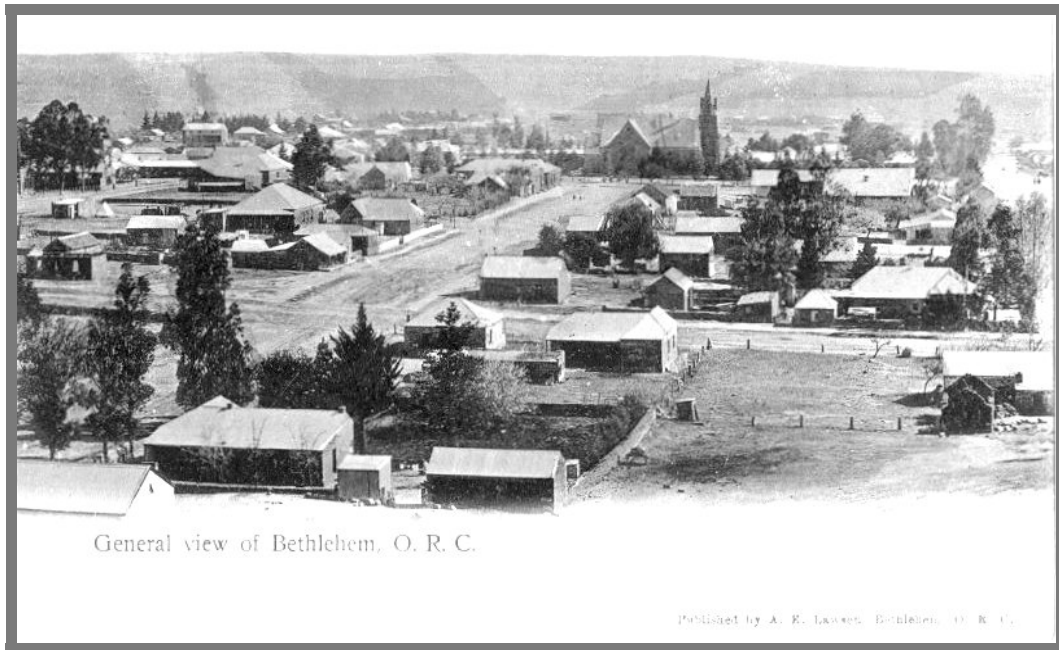
Parys, O.R.C. (Birdseye View)
 15 OC 1906
 Published by J. Kassel, Parys, O.R.C.



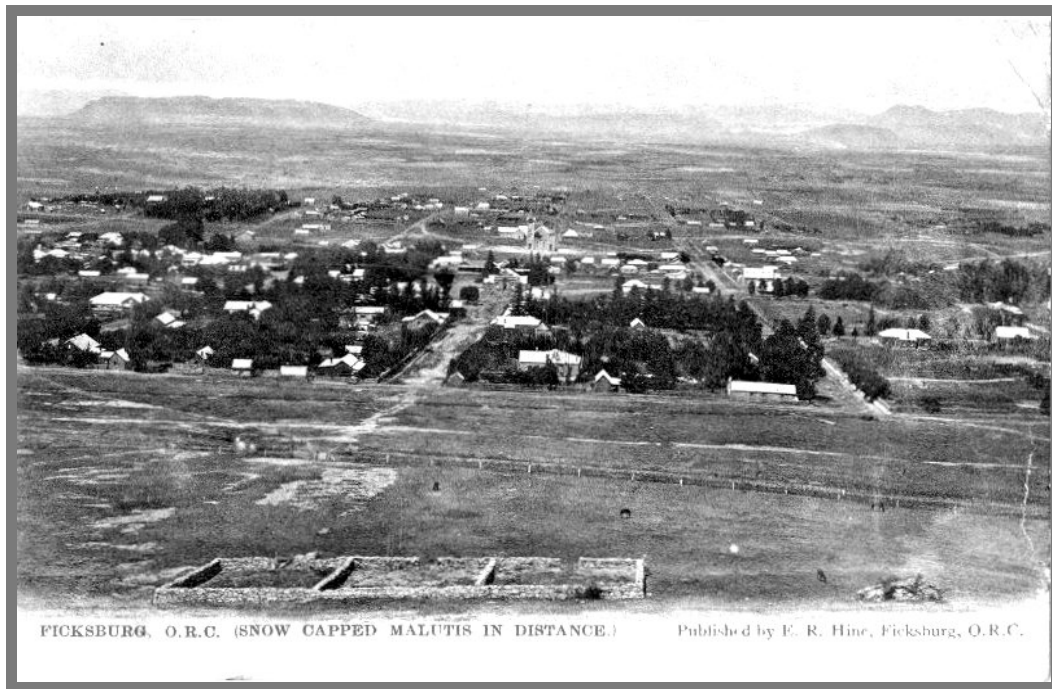
Bethulie ca 1905
 T. Schwidernoch, Vienna-Hacking, Austria 8756



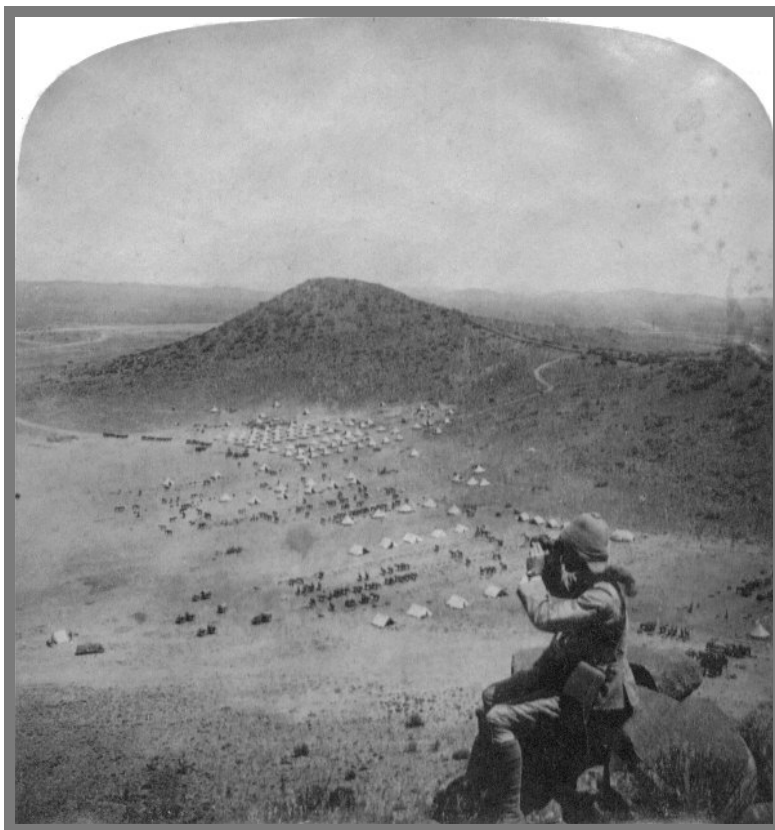
Bethlehem Post Office



Bethlehem
A. E. Lawrence, Bethlehem

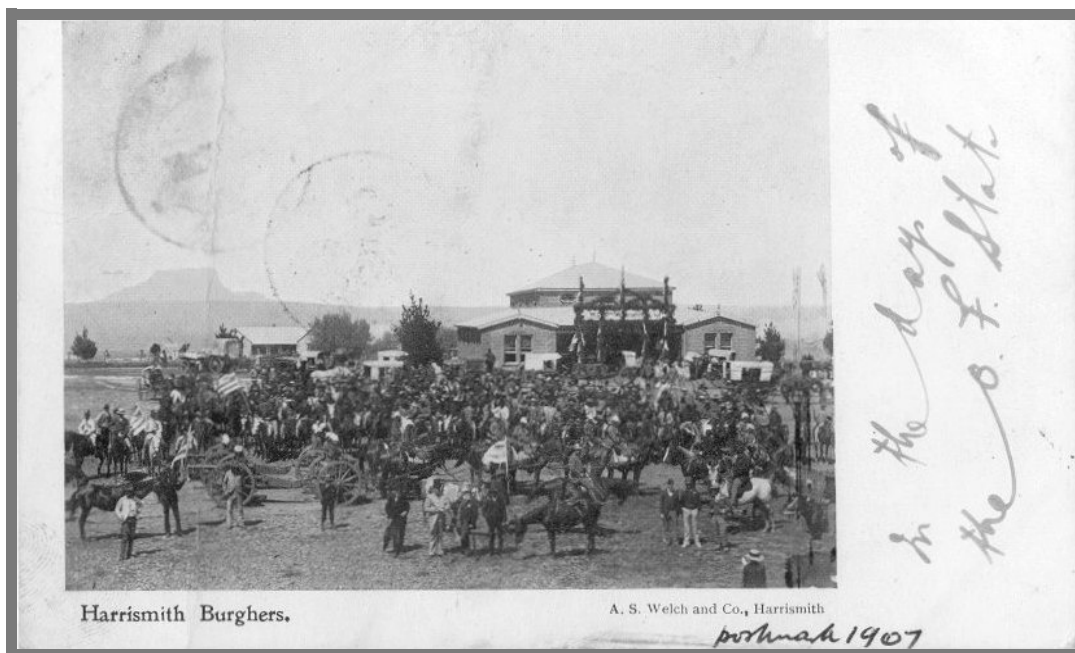


Ficksburg, Snow Capped Malutis in Background
Around 1905
E. R. Hine, Ficksburg O.R.C.

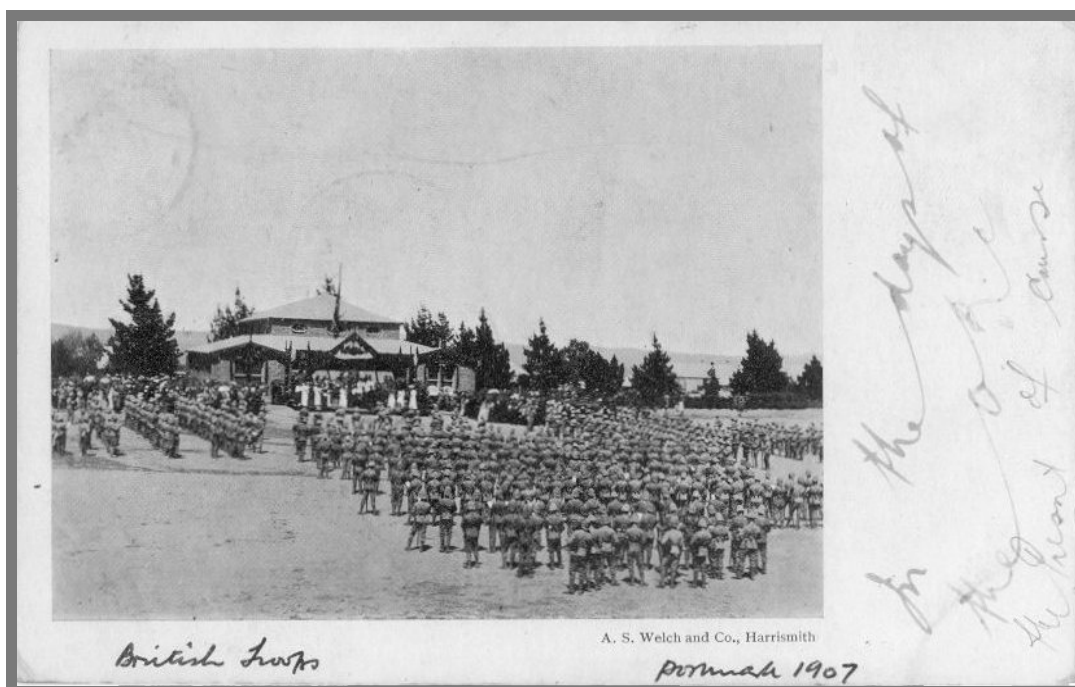


Slingersfontein
Signal Hill and British Encamp-
ment. 1900

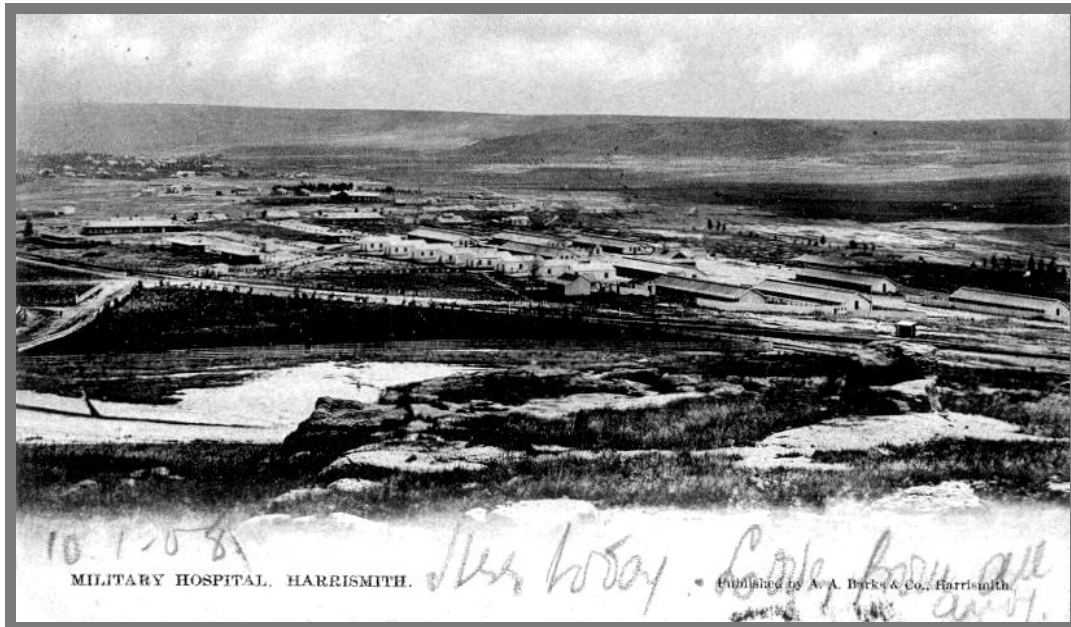
Underwood and Underwood



Harrismith Burgers Assembling with Field Artillery and Flags
In front of Town Hall, 1899
A.S. Welch & Co., Harrismith



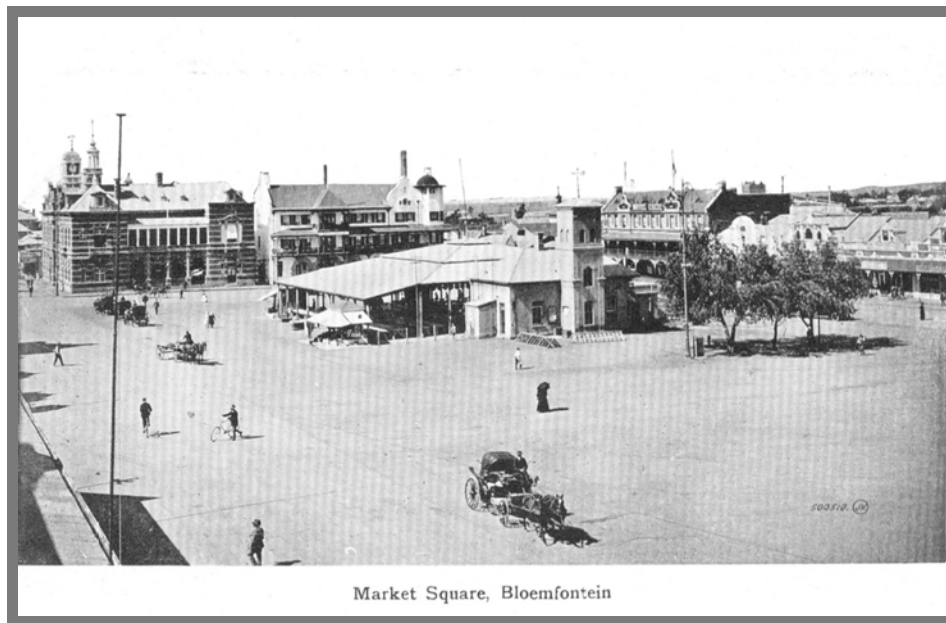
British Troops Assembling in front of Town Hall, 1900
A.S. Welch & Co., Harrismith
Postmarked 1907



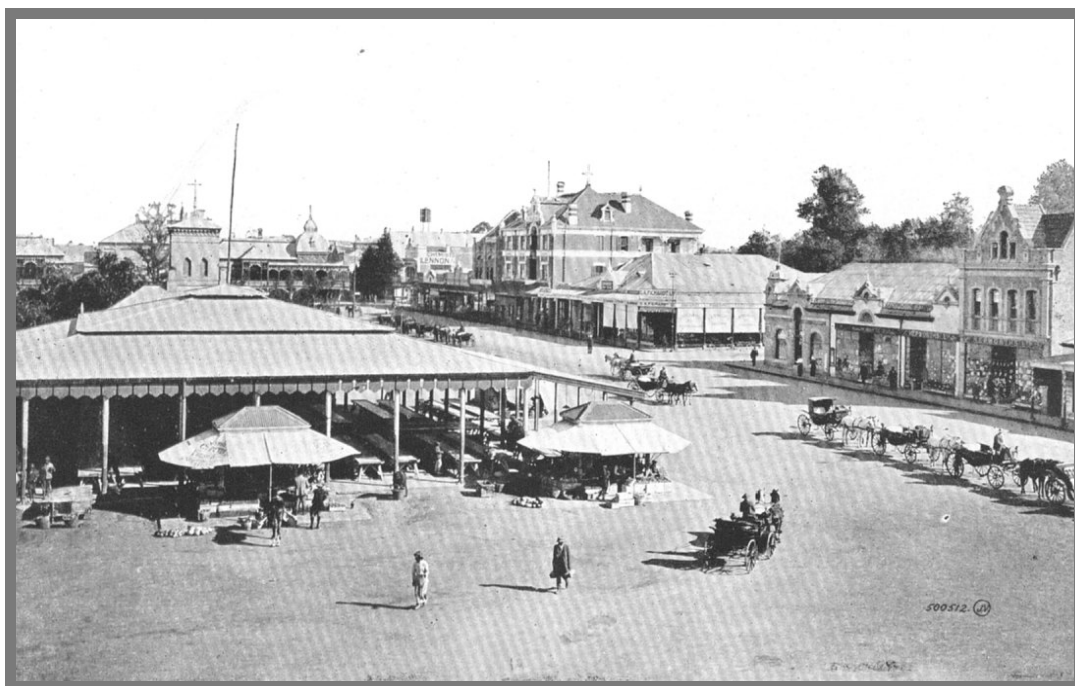
British Military Hospital, Harrismith 1902-3?
A. A. Burke & Co., Harrismith



The Standard Bank of South Africa
Harrismith



Market Square, Post Office and Maitland St
Looking Southeast
Valentine, CT



Market Square, Mutual Building and Maitland St.
Looking North West
Valentine, CT



Market Square, General Post Office, Maitland St. on left.
PM 7 DEC 08
Published by GP&Co, 674P



Market Square and the Bloemfontein Club
PM 4 DEC 05
Sallo Epstein & Co.

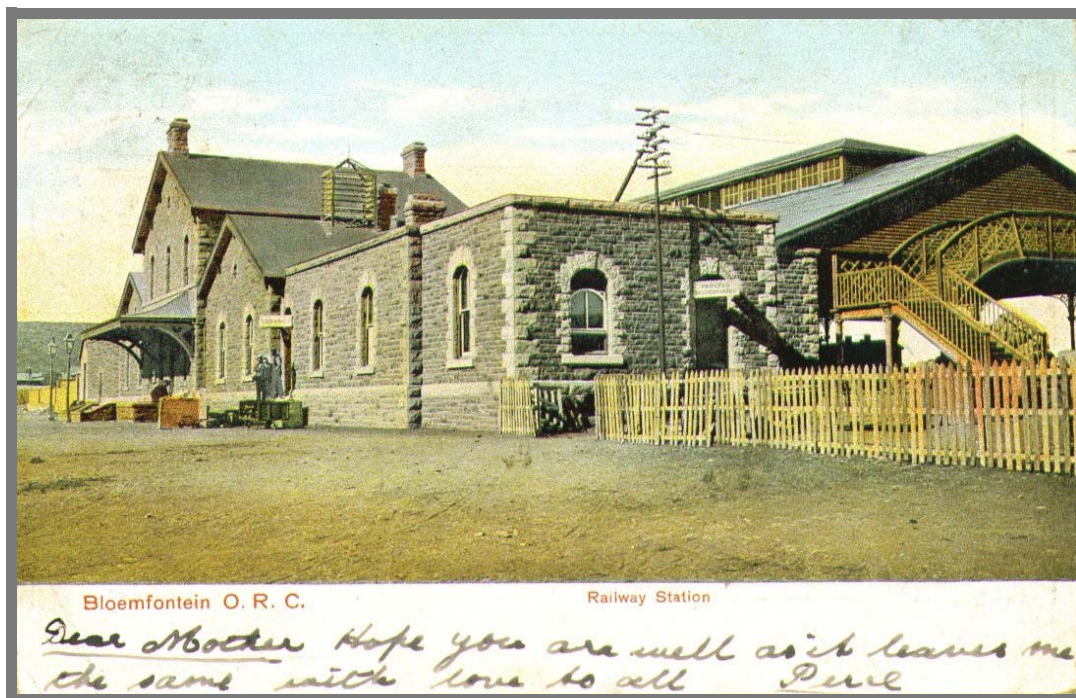


Market Square and Mutual Bldg, PM 18 JU 05
 Furthest right is Borckenhagen's store.
 Sallo Epstein & Co., Durban

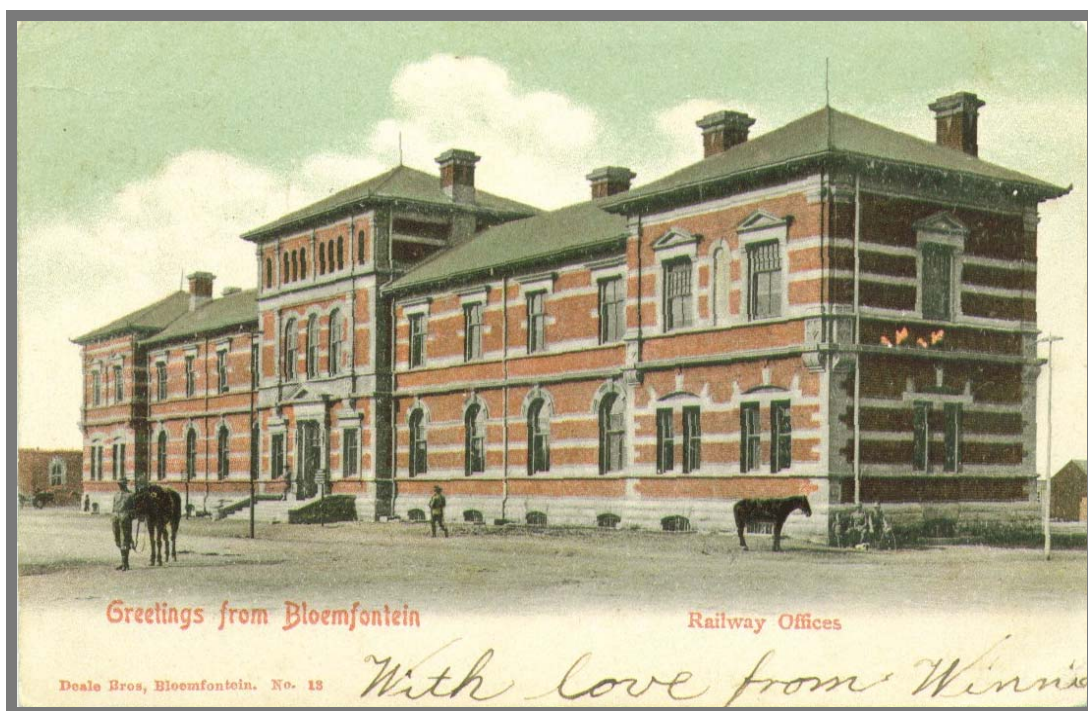


Maitland Street and Town Hall. Bloemfontein

Maitland St. and Town Hall, looking Northwest
 Third Raadzaal (Parliament Building) at end of Maitland
 Valentine & Sons, CT



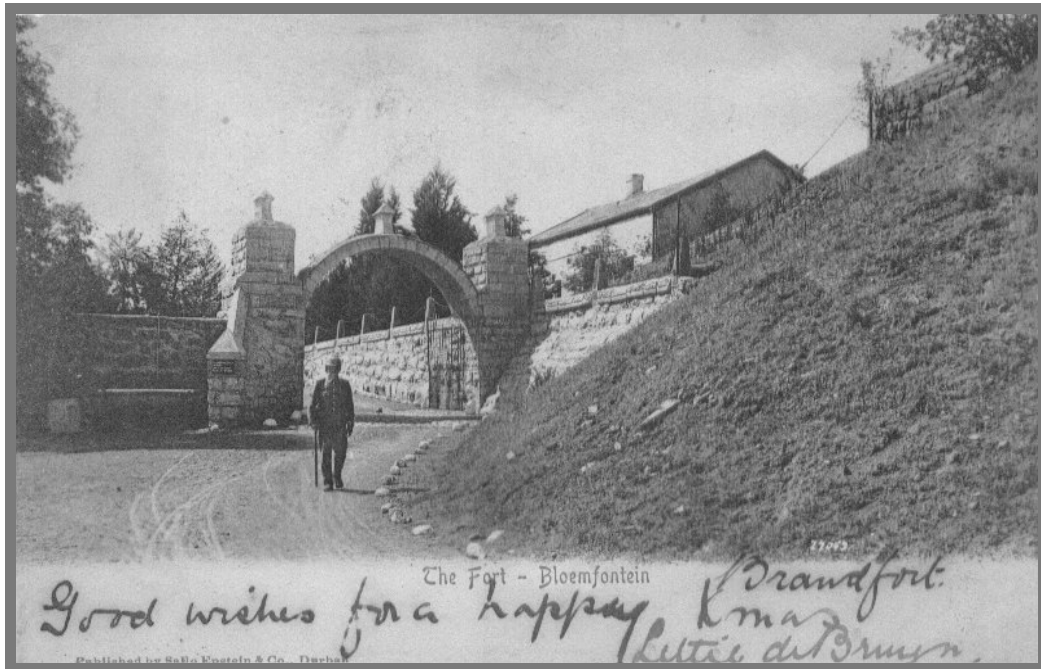
RR Station at Southeast End of Maitland St. About 1900, before later rebuild.
Multiple Telegraph Wires. Men standing at 'Station Entrance'. On right side is the Parcels Office.
Official O. R. C. post card.



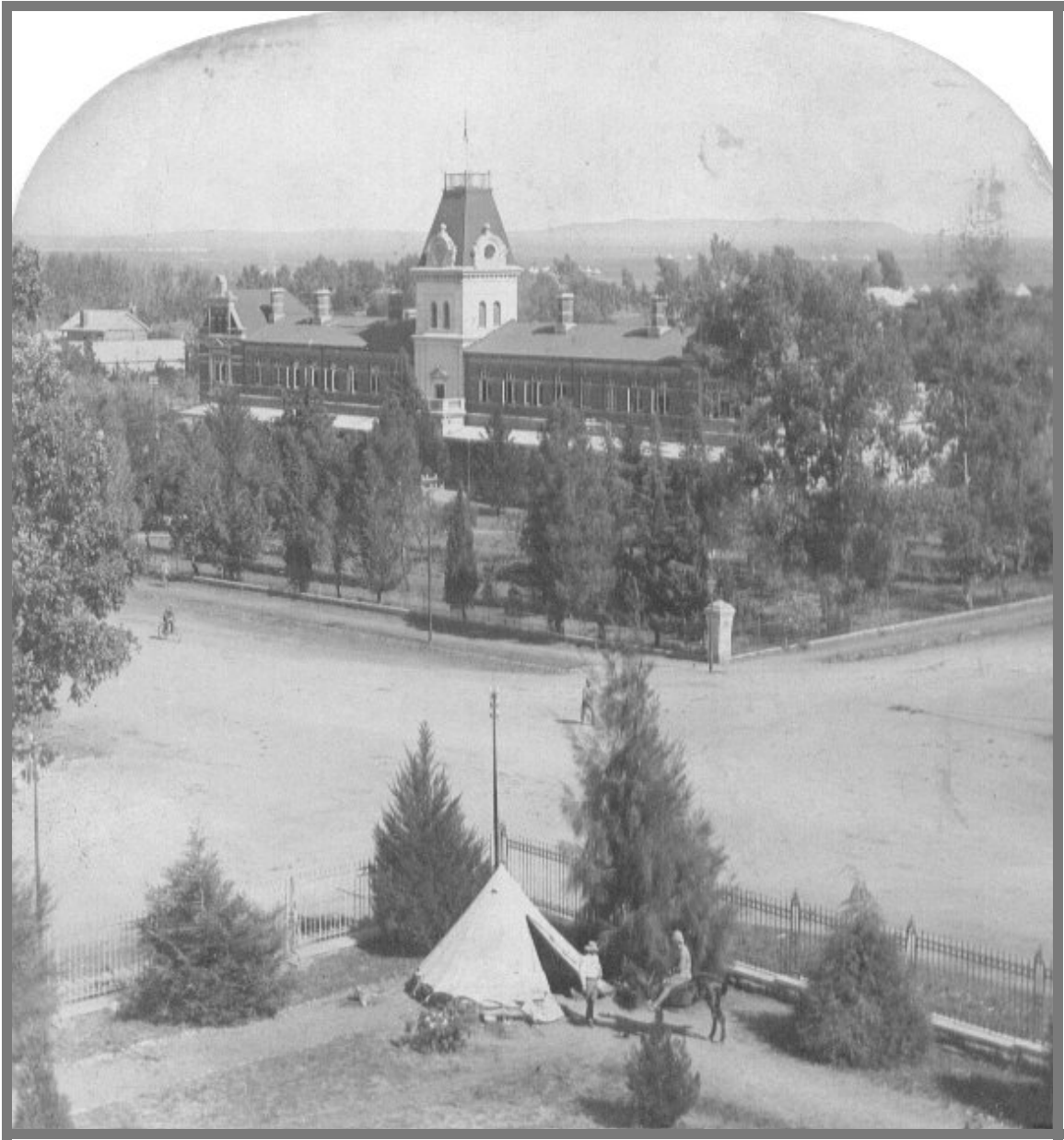
RR Head Offices, RR station just visible at left.
About 1900
Deale Bros., Bloemfontein, No. 13



Fourth Raadzaal
Coat of Arms over entrance. Scroll below reads 'Oranje Vrij Staat'
Sallo Epstein, Durban No. 1220
PM 1907



The Fort, Bloemfontein
Built as a refuge in Native wars, abandoned in the Anglo-boer War
Sallo Epstein, Durban, PM 5 DEC 04.



The Executive Office Building, Bloemfontein
1901
B.L. Singley, 1900

